

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 1, 1921.

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.



"THE WHOLE NATION IS MY PARTY": KING FEISAL'S ACCESSION TO THE THRONE OF IRAK (MESOPOTAMIA) UNDER BRITISH AUSPICES—THE CEREMONY AT BAGHDAD.

The inauguration of the Emir Feisal, son of the King of Hedjaz, as King of Irak, took place in the Great Court of the Serai at Baghdad on August 23. On the dais are seen seated (from left to right) Sir Percy Cox, British High Commissioner; King Feisal; Lieut.-Gen. Sir Aylmer Haldane, General Officer Commanding-in-Chief; and Sayid Mahmud, eldest son and representative of his Highness the Nakib, President of the Provisional Council of State. First the High Commissioner's Proclamation announcing the King's election was read in Arabic.

The national flag was then broken on the flagstaff over the dais, the Guard of Honour (of the 1st Batt. Royal Berkshires) saluted, and a Royal Salute of 21 guns was fired. In his speech the new King said: "The whole nation is my party." Sayid Mahmud read a loyal address from the Council of State, and the proceedings ended. It was reported on September 20 that the Kemalist Turks are stirring up insurrection against King Feisal in Northern Irak with a view to making the ex-Sheikh-es-Senussi King there.

PHOTOGRAPH SUPPLIED BY HANA STUDIOS.



By G. K. CHESTERTON.

THE argument still goes on about the rising generation, and whether it is rising in rebellion. We are still being asked every morning whether the rebellion is a great intellectual revolution or a small and silly riot. And it is still assumed that it is mainly a revolt of the daughters rather than the sons; many seem to assume that, while boys will be boys, girls have only just begun to be girls. Most of this inspiration about the future is a good deal limited by ignorance of the past. A lady deservedly popular wrote recently that in Jane Austen's time a lady fainted when she received a proposal. If this was generally true of Jane Austen's time, it seems strange that there is no trace of it in Jane Austen's books. I cannot recall any heroine of hers who fainted at a proposal—or, indeed, any who fainted at all, except one who lost consciousness, if I remember right, through falling with a great thump off a flight of stone steps. Even the earnest Suffragette of the Sex War, if knocked downstairs in the struggle, might possibly be knocked silly—if any knock be needed for the purpose. Elizabeth Bennet was proposed to by men so different as Mr. Darcy and Mr. Collins; and, to say the least of it, she did not faint. It would be truer to say that it was she who knocked them silly. These fanatical Feminist exaggerations only spoil the real Feminist case, and tend to obscure the changes which have really taken place in the social and external relations of the sexes.

For I so far agree with the Feminists as to think the historical test the right one. Only I think that, in conceiving a continuous progress from the old schoolmistress to the new school-girl, they are wrong not only about old history, but very recent history. Any criticisms or congratulations about new functions or new fashions for women must begin with the proviso that they do not in any way affect the overwhelming majority of the women in the world. In this as in most things the real democracy is traditional; and the novelties are aristocratic at best and plutocratic at worst. But if we are to study fashions we may as well be historically accurate about them, and not shuffle or mislay the fashion-plates or get them into the wrong order. And we might as well suppose that a bustle was the same as a crinoline as suppose that what is criticised in the Flapper is the same as what was criticised in the Suffragette.

In so far as there is a revolt, it would be much truer to say that the Flapper is in revolt against the Suffragette. At any rate, we can say that she is in revolt against the Suffragist, against the earnestness and severity of Feminism in the former generation. She is not in the least antagonistic

to the Early Victorian Woman, with her ringlets and her romantic waltzing. She is much more antagonistic to the Late Victorian Woman, with her hard high collars and hard high ideals. When people complain that the new schoolgirl is Pagan, that she is frivolous, that she cares for nothing but chocolates and flirtation and fine clothes, they are certainly not saying what was said against Mrs. Sheldon Amos or Mme. Sarah Grand, or any examples of the New Woman of my boyhood. She did not run after chocolates; she sustained her awful energies on what may be considered as the very antithesis of chocolate—cocoa. She did not facilitate flirtations; on the contrary, she had a disposition to forbid flirtations, as mere preliminary formalities of the White Slave Traffic. In short, the New Woman was not a Pagan, but a Puritan; and a great deal of the new Paganism is merely a revolt against her Puritanism. If we must use

worn a crinoline. The truth is that, in so far as there was some such fashion of sensibility, degenerating into sentimentalism, that fashion was regarded as a very recent and rational step in progress. The sensibility was regarded as refinement, as an advance in that *civilisation* which was the religion of the later eighteenth century. The more the lady felt disposed to faint at a proposal, the further she had progressed from the savage squaw who was knocked down with a club. Her sensibility was the proof of her superiority to "barbarous manners." But her victory was regarded as very recent; and it was a victory over the barbarous manners of Shakespeare or even of Fielding. Thus we have Jane Austen defending the new fashion of the novel, on the specific and definite ground that it is not so coarse as the essays of Addison and Steele. Thus we have the great Goldsmith condemning the barbarous passions

of the plays of Shakespeare, as compared with the more delicate sentiments of his own Sophias and Olivias. The gay lady of Elizabethan drama appeared a monstrously gross and even foul-mouthed person to these polished daughters of the Age of Reason. To sum up: Early Victorian elegance was a revolt against an older realism; and Late Victorian Puritanism was a revolt against Early Victorian elegance; and Post-War Paganism is a revolt against Pre-War Puritanism. All these may be called revolts; they may more truly be called reactions; but they are emphatically *not* steps in progress. They are steps in totally opposite directions; and each tramples out the traces of the other.

Now that criticism seems to me very important, for it is a part of the real criticism of the

whole of our society. Whatever else is true, it is emphatically not true that we have recently advanced along a steady line, adding truth to ruth and broadening down from precedent to precedent. We have managed to keep the peace and avoid civil war; but in the realm of ideas we have had nothing but rebellions and restorations, revolutions and counter-revolutions. Every movement has always gone to the opposite extreme from the other, and undone all the work of the other. So the Socialism of Bernard Shaw did not leave even what was true in the Individualism of Herbert Spencer. So Christian Science did not leave even what was true in materialism. There may be various explanations of this; though I have only found one that satisfies me; and it involves a much deeper question. It is that about three or four hundred years ago the European, and especially the Englishman, had a heavy knock, since when he has done what a man always does when he has lost his balance—staggered from side to side.



THE SECOND WOMAN (AND THE FIRST OF BRITISH BIRTH) TO SIT IN THE HOUSE OF COMMONS: MRS. MARGARET WINTRINGHAM, M.P. (WITH BOUQUET), DURING HER ELECTION CAMPAIGN.

Mrs. Margaret Wintringham, who headed the poll, as a Liberal, at Louth, will be the second woman to sit in Parliament, but the first of British birth, Lady Astor being an American. Both have succeeded to their husbands' seats. Lady Astor was elected at Plymouth when Major Astor became a Peer. Mr. T. Wintringham, it will be recalled, died suddenly in the House of Commons. Owing to her bereavement, Mrs. Wintringham did not speak in her own election campaign, though she is a good orator and well informed on political subjects. "I have been called 'the silent candidate,'" she said, and added modestly, "Really I think I counted least even on my own side. What it all means more than anything else is the revival of Liberalism." Many women voted at the election. Mrs. Wintringham is a Yorkshire woman, formerly headmistress of a school at Grimsby. At Louth she has taken an active part in public life during and since the war. She has no children. The first woman elected M.P. (in 1918) was the Sinn Féiner, Countess Markievicz, who has never sat.—[Photo. by Farrington Photo. Co.]

these metaphors from a sham science, it would be truer to call the modern girl a case of atavism than of advance. The Flapper is not carrying on the work of her grave and militant mother, but rather of her gay and skittish grandmother.

Now, if we hunt the same wild grandmother to her historical lair, we shall come on the track of the same truth. Just as the hedonist with her chocolates is not a continuation of the revolt, but rather a reaction against the revolt (although it is a very recent revolt), so even the older thing against which it revolted had itself been fairly recently a sort of revolt. What is more to the point here, it had been regarded very recently as a self-evident step in progress and enlightenment. When the progressives talk of the Early Victorian woman, the lady with the crinoline and the ringlets who fainted at a mouse or a proposal, they not only indulge something of fantasy in supposing that she ever existed at all, but they seem to suppose that she had existed from all time, as if Eve had

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY REGINALD HAINES, LAFAYETTE, RUSSELL, FARRINGTON PHOTO CO., ELLIOTT AND FRY, AND SPEAIGHT.



A LINK WITH KEAN: THE LATE MRS. CHARLES CALVERT.



WINNERS OF THE KING'S PRIZE FOR ARTILLERY: NO. 4 (PORTSMOUTH) BATTERY, HANTS R.G.A., UNDER BATTERY-COMMANDER MAJOR W. H. BARRELL.



THE NEW BISHOP OF LIMERICK: THE RT. REV. HARRY VERE WHITE.



FINANCIER, PHILANTHROPIST, AND RACING "OWNER": THE LATE SIR ERNEST CASSEL.



WITH THE SON HE SAVED: CAPTAIN MESSEL, MADE A WIDOWER BY A CHANNEL TRAGEDY.



AN EMINENT CAMBRIDGE SCHOLAR: PROF. HENRY JACKSON, O.M., PROFESSOR OF GREEK.



THE SECRETARY FOR SCOTLAND ENGAGED TO MISS O. M. GRUMLER: THE RT. HON. ROBERT MUNRO, K.C., M.P., LL.D.



A "MIDDY" IN THE "RENOWN": PRINCE CHARLES OF BELGIUM.



PARL. PRIVATE SEC. TO THE SEC. FOR AIR: MR. T. A. LEWIS.



ENGAGED TO THE RT. HON. ROBERT MUNRO, SECRETARY FOR SCOTLAND: MISS OLGA MARIE GRUMLER.

Mrs. Charles Calvert, who died on September 20, aged 85, made her stage début at the age of six, with Charles Kean, in "The Stranger."—The King's Prize for Artillery was won both this year and on the last occasion, in 1913, by No. 4 (Portsmouth) Battery, Hants R.G.A. Major W. H. Barrell is the Battery Commander, and the Section Commander is Lieut. A. L. Foort.—The new Bishop of Limerick, the Right Rev. H. Vere White, has been Dean of Christ Church Cathedral, Dublin, since 1918.—Sir Ernest Cassel died suddenly at his house in Park Lane on September 21. He was born at Cologne in 1852.—Captain Messel saved his elder boy when his ship, the Norwegian steamer "Salina,"

was sunk in collision with the Ostend mail-boat "Jan Breydel" near the Goodwins on the night of September 23. His wife and younger child were drowned, in spite of his heroic efforts.—Professor Henry Jackson became a Fellow of Trinity, Cambridge, fifty-seven years ago. He received the O.M. in 1908.—The engagement of Mr. Robert Munro, Secretary for Scotland, to Miss Olga Marie Grumler, only daughter of Mr. and Mrs. Grumler, of Harrogate, was announced on the 24th.—Prince Charles of Belgium, King Albert's second son, is eighteen, and was a Cadet with Prince George in the "Thunderer." He is to sail with the Prince of Wales to India.—Mr. T. A. Lewis is M.P. (Co.-L.) for Pontypridd.

ULSTER'S PARLIAMENT: NOTABLE PERSONALITIES AT THE NEW SESSION.

PHOTOGRAPHS BY TOPICAL AND C.N.



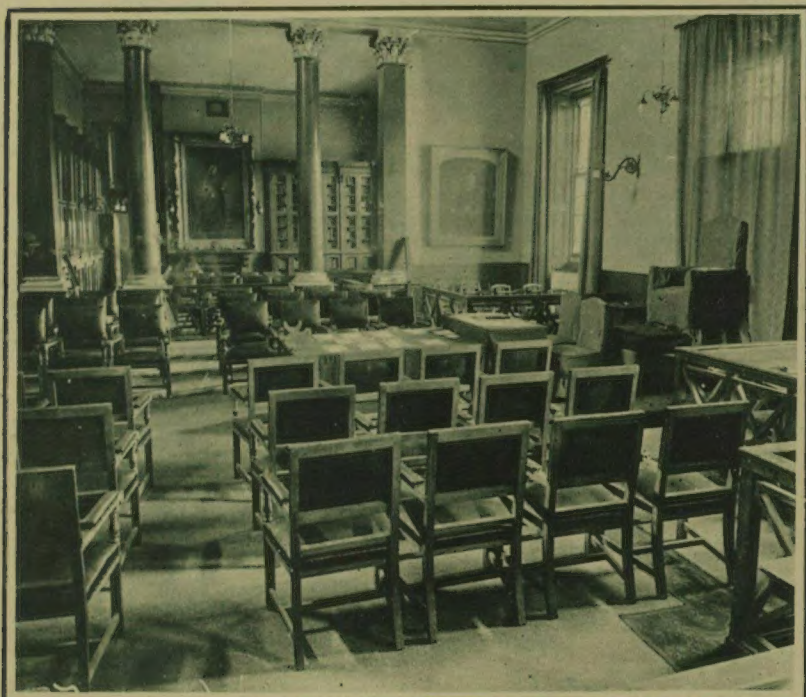
THE PREMIER OF NORTHERN IRELAND:
SIR JAMES CRAIG, BT., M.P.



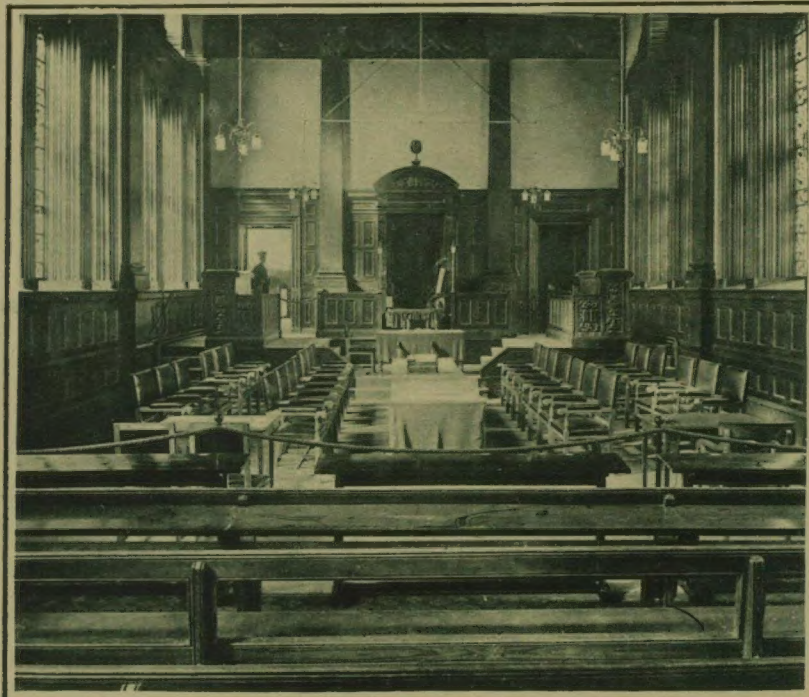
M.P.'S ON THEIR WAY TO THE "HOUSE": MESSRS. W. COOPER (FERMANAGH),
T. W. LAVERY (DOWN), T. DONALD (BELFAST), AND THE RT. HON. S. CUNNINGHAM.



THE TWO WHIPS: CAPT. H. DIXON, M.P.,
AND MR. T. H. BURN, M.P.



ULSTER'S "HOUSE OF COMMONS": THE CHAMBER IN THE ASSEMBLY'S COLLEGE,
BELFAST, USED AS TEMPORARY PARLIAMENT BUILDINGS.



ULSTER'S "HOUSE OF LORDS": THE SENATE CHAMBER IN THE ASSEMBLY'S
COLLEGE, ALTERED ON THE MODEL OF WESTMINSTER.



THE SPEAKER OF THE ULSTER SENATE:
THE MARQUESS OF DUFFERIN AND AVA.



THE MINISTER OF EDUCATION: LORD LONDONDERRY, WHO SAID:
"WE WANT PEACE."



ULSTER'S "BLACK ROD": SIR F. W. MONEY-
PENNY, M.V.O., CITY CHAMBERLAIN.

The Parliament of Northern Ireland resumed its sitting in Belfast on September 20, after the four months' adjournment that followed the State opening by the King last June. The two Houses—the Commons and the Senate—are temporarily established in the Assembly's College (the exterior of which was illustrated in our issue of September 24), pending the erection of new Parliament buildings on the Stormont Castle estate. The Chambers have been extensively altered and decorated on the model of Westminster. The Premier, Sir James Craig, explained the

reasons for having accepted Mr. Lloyd George's invitation to a Conference with Sinn Fein, and said that the Northern Parliament had determined to stand aside while the British Government and the representatives of Sinn Fein reached some settlement. Lord Londonderry, in the Senate, said: "We want peace, and we must have peace. . . . We want an end of intimidation and assassination." On September 26 Sir James Craig announced that, since the recent riots in Belfast, it had been decided to remobilise the Special Constabulary under military control.

TURKS AND GREEKS; BEACH BOXING; SHOREHAM'S SECRET TOWER.

PHOTOGRAPHS BY G.P.A., CENTRAL AEROPHOTO CO. LTD., C.N., AND FARRINGTON PHOTO. CO.



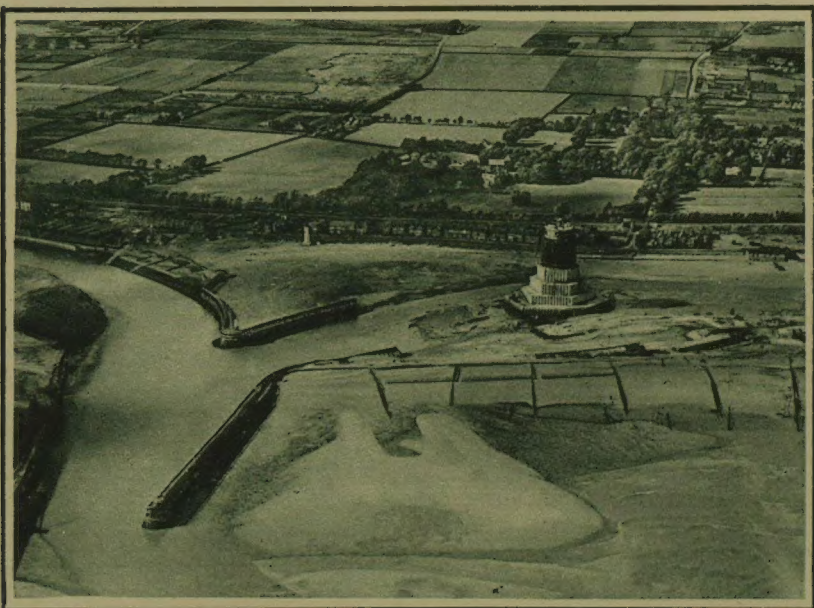
HOMELESS THROUGH THE GRÆCO-TURKISH WAR: ANATOLIAN WOMEN COMPELLED TO LIVE IN THE OPEN FIELDS.



GUARDED BY SOLDIERS IN SHORT SKIRTS, THE GREEK EQUIVALENT OF THE KILT: KING CONSTANTINE AT THE FRONT.



WITH REFEREE AND SPECTATORS IN BATHING DRESS: AN OFF-SHORE BOXING "RING" AT HAVANA, WHERE TO BE KNOCKED THROUGH THE ROPES MIGHT MEAN A DROP INTO THE SEA.



SILTING UP THE HARBOUR AND IMPERILLING NAVIGATION: THE ADMIRALTY'S "MYSTERY" CONCRETE TOWER AT SHOREHAM, FROM THE AIR.



AFTER THE REQUIEM MASS FOR SIR ERNEST CASSEL AT FARM STREET: REMOVING THE COFFIN TO BE CONVEYED TO KENSAL GREEN.

The Turkish population of Anatolia has suffered much from the Græco-Kemalist war. The retiring Greeks destroyed everything that could help the Turkish advance, and the country is said to be devastated.—At Havana, in Cuba, recently very popular as a seaside resort, a boxing ring has been arranged on a wooden staging built out into the sea, so that the crowd on the beach can watch a glove-fight in the open-air under the coolest conditions. Practically all the spectators, it will be noted, are men, although a few women may be seen in the back-

ground.—The harbour authorities at Shoreham are petitioning the Admiralty to remove the concrete tower built there for some secret purpose during the war. It is said to be a danger to navigation, and, as the photograph shows, is causing the channel to be silted up.—The funeral of Sir Ernest Cassel (whose portrait appears on our Personal page) took place on September 26. A Requiem Mass was held at the Church of the Immaculate Conception, Farm Street, Mayfair, and the body was afterwards taken in a motor-hearse to Kensal Green Cemetery for burial.

BOLSHEVISING THE EAST: THE RED FLAG NEARING AFGHANISTAN.

PHOTOGRAPHS SUPPLIED BY TOPICAL.



BOLSHEVIST PROPAGANDA IN ASIA, DENOUNCED BY OUR GOVERNMENT: THE COURTYARD OF THE SOVIET EXTRAORDINARY COMMISSION, BOKHARA.



LIKE A SCENE OUT OF THE OLD TESTAMENT: SOVIET EMISSARIES SETTLING COMPLAINTS FROM INFLUENTIAL LEADERS AT BOKHARA.



SHOWING THE SOVIET EMBLEM OF THE SCYTHE AND MALLET (IN THE NEAR LEFT CORNER), WITH THE CRESCENT AND STAR BELOW IT: PAINTING INSCRIPTIONS ON THE FIRST RED FLAG TO BE RAISED AT BOKHARA.



THE SOVIET COMMISSION FOR CONFISCATING THE PROPERTY OF THE RICH AT BOKHARA: A TRIBUNAL FROM WHICH THERE IS NO APPEAL.



BOLSHEVISM IN AN ORIENTAL SETTING: THE SOVIET CONGRESS AT BOKHARA—THE CHAIRMAN, ABUL HADIR MUCHUDIN, DECLARING IT OPEN.

These photographs are of particular interest just now in view of the British Government's recent Note to the Soviet Government of Russia, pointing out the latter's flagrant breach of the Anglo-Russian Trade Agreement concluded five months ago, by the continuance of Bolshevist propaganda, mainly anti-British, throughout the East, especially in Afghanistan. The Khanate of Bokhara, it may be recalled, adjoins the northern border of Afghanistan, and the city of Bokhara, its capital, is the chief commercial town of Central Asia. The establishment of

Soviet institutions there, on the route from Russia to Afghanistan and India, is doubtless a step in the scheme of undermining British influence in Asia. In Afghanistan itself, Lord Curzon pointed out in his Note, the Soviet Government has arranged to open several Russian Consulates, for which there is no economic justification, and the Note continues: "His Majesty's Government possesses indisputable evidence that the Soviet Government throughout have regarded these Consulates as prospective centres of propaganda."

DUE TO THE EXCHANGE: BRITISH CARGO-BOATS IDLE IN THE FAL.

DRAWN BY OUR SPECIAL ARTIST, CECIL KING.



AN EFFECT OF THE HIGH COSTS OF PRODUCTION IN THIS COUNTRY, AND THE RATES OF FOREIGN EXCHANGE:
"UNEMPLOYED" BRITISH MERCHANT-STEAMERS LYING IDLE AT FALMOUTH.

This country has lost much of its export trade owing partly to the great costs of manufacture, high wages, and dear coal, and partly to the fact that the rates of foreign exchange make our goods too expensive to overseas customers, in competition, for example, with those of Germany. Thus, an article that once cost £100 to produce here now costs £300. The German pre-war equivalent cost was 2000 marks; it is now 20,000; but that sum is now worth only £80, so

that Germany can make for £80 what costs us £300, and sell accordingly. The drawing shows one result of the loss of our export trade. The shady river-valleys of the West of England have presented a melancholy spectacle during the last few months. Large numbers of fine merchant-steamers are unemployed, and are placed at moorings. The Dart and the Fal (in its upper reaches) are cumbered with these vessels.—[Drawing Copyrighted in the United States and Canada.]



The Burdett-Coutts Shakespeare Portraits.



By M. H. SPIELMANN, F.S.A.

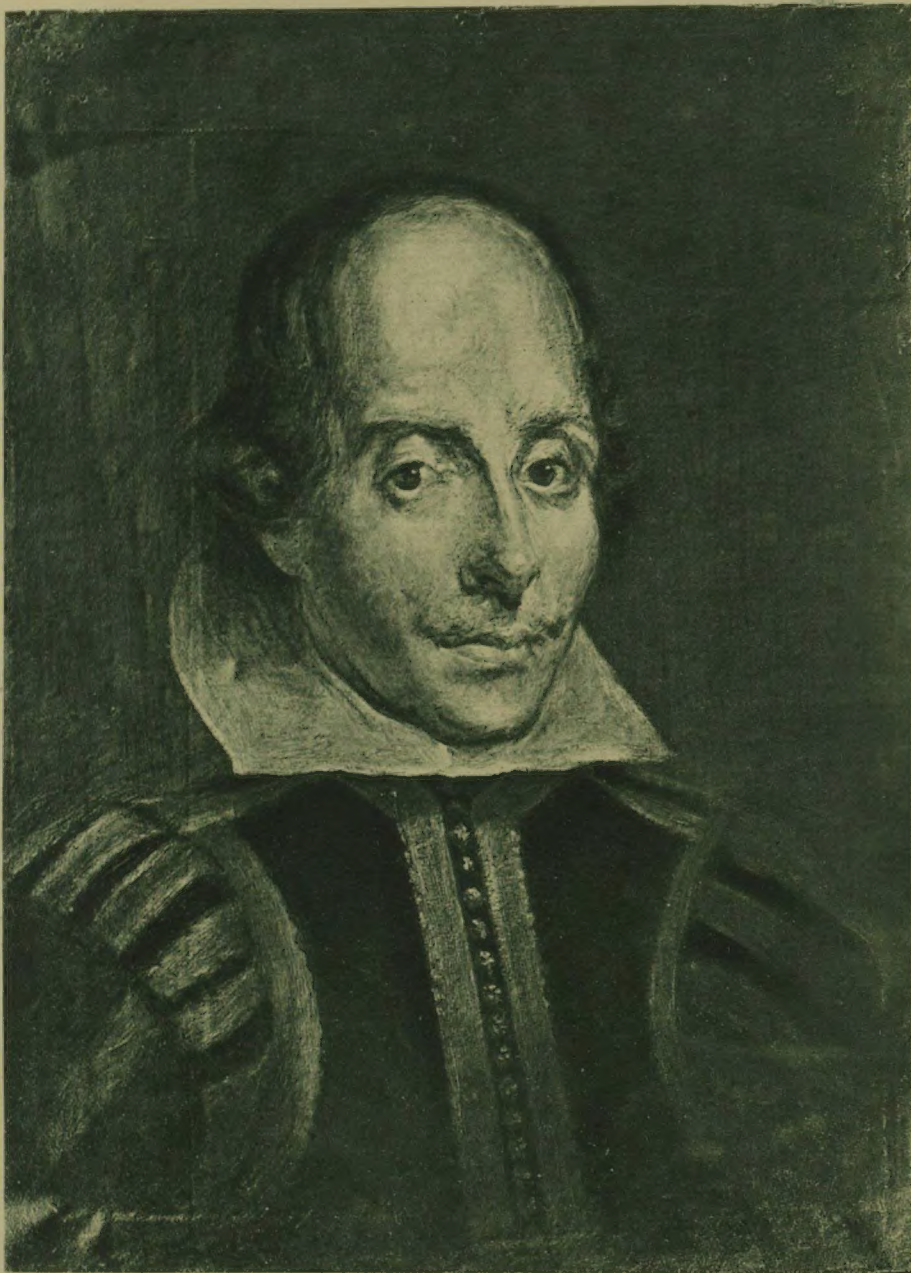
THE Shakespeare world is all agog at the news that no fewer than four oil-paintings, presumptively, putatively, or conjecturally—call it how you will—claimed at one time or another to be life-portraits of Shakespeare, and all issuing from a single treasure-house, are shortly to be thrown upon the market to be contested for at auction: unless, indeed, if rumour is to be credited, an attempt be not made to acquire them *en bloc* on behalf of some Gargantuan collector in America. Three of the four are of prime importance in respect of notoriety; the fourth—that which must henceforward be known as “the Burdett-Coutts portrait of Shakespeare”—is only less acclaimed because it is a degree less familiar to the public past and present. These four paintings were all acquired at different times by the late Baroness Burdett-Coutts—rather, it may be assumed, from motives of *curiosité* than of credence, for the intercontradictory character of these supposititious likenesses of the poet hardly encourages, still less compels, general acceptance.

The first of them is the so-called “Lumley portrait.” This has been claimed as originally the possession of the virtuous John Lord Lumley, variously described as “the last of his line” and “the first of the new creation,” who died in 1609—when Shakespeare was busy with *Coriolanus*. But the assertion lacks proof; otherwise the claim of the picture might have been seriously considered. The painting is supposed to have passed in 1807, by sale, from Lord Lumley’s descendants (created Earls of Scarbrough) to Ralph Waters, and on to Thomas Waters, who sold it to Mr. George Rippon. The new owner exhibited it in New York in 1852—refusing, as he stated, £700 for it, in order that it might remain in England. Yet he parted with it for an insignificant sum, and in 1875 Mr. Fenwick sold it to the Baroness for 50 guineas.

It is a striking, not very competent, portrait of a clumsy, heavy-jawed man, bearing some resemblance to the Chandos portrait, with the further evidence of the earring and the very suspicious “ends” or strings of the “band” (or collar), which incorrectly came over instead of under it. Points of identity more essential are to be found between it and Lord Sackville’s “Knole” Shakespeare portrait (apparently a more genuine and better work, yet nominally termed an old copy of the Chandos portrait), whereby our thoughts are stirred to alertness and philosophic doubt.

The “Felton portrait” has had a more adventurous and exciting career. It is quite a small panel which still bears on its back the remains of an inscription which Boaden, in 1824, read as “Guil Shakspeare 1597 R N,” and Wivell, three years later as, “Gul Shakspear 1597—R—B.” So Boaden laughed at the Frenchified “translation of the name”—the inscription, said he, “being plainly legible”—scoffed at the fact that a man of fashion (Mr. S. Felton) had only to pay five guineas for it, and dismissed the picture and its claims with contempt. Wivell, in his turn, derided Mr. Boaden and his incapacity to read an inscription (which, he explains, “has been rubbed at frequent inspections”—perhaps it was not very old and had not indelibly sunk in), and declared that the true reading had been traced by himself. “R.B.” naturally suggested Richard Burbage, Shakespeare’s fellow-actor and alleged

amateur painter, and great play was made with it. Wivell scouted Mr. Boaden and maintained, with George Steevens, that here was a genuine life-portrait, which had been discovered and sold at the European Museum in 1792. Evidence to the effect that the picture was certainly a forgery by Cranch (who died in 1821) he would not for a moment entertain. He rounded on the witness for having maintained a long silence until that moment; and he sided with Richardson, the too-enterprising print-seller, in the belief that here was the original portrait (now much reduced in size through accident) from which Droeshout had engraved his plate for the First Folio; perhaps because the portrait—whomever it may represent—has every appearance of having been done from life—somebody’s life. But Wivell and his



A GREAT NOVELTY IN SHAKESPEARE PORTRAITURE, NEVER REPRODUCED BEFORE: MR. STILL'S OIL COPY OF THE FELTON PORTRAIT, FROM THE BURDETT-COUTTS COLLECTION.

In sending us this photograph, Mr. M. H. Spielmann says: “It is a great novelty, never, I believe, reproduced before. Mr. Still’s portrait (in the Victoria and Albert Museum) partakes of the character of the engraving by Trotter of the Felton portrait, in which the Felton head is placed on the Droeshout body; only it is reversed.”—[From the Picture Lent to the Victoria and Albert Museum. Strictly Copyright.]

friends had overlooked the fact that in this picture the shoulder-line of the black-doubletted figure issued from the face on a level with the base of the nose: whereas, as published by Richardson, the plate by Trotter, by his employer’s unconscionable direction, brings the shoulder-line from the base of the neck!—and sets the head on the gay doublet of the Droeshout portrait—an act of imposture which has misled students of Shakespearean iconography ever since. The crowning piece of immorality was to engrave under it: “From the Original Picture.” Thus was misguided the able painter of Mr. Still’s picture, here reproduced, lent by the owner to the Victoria and Albert Museum. It is but a faint echo, an almost forgotten memory, of the noisy and acrimonious controversy of a century ago, that reaches us to-day

The “Zuccaro Shakespeare” is a delightful antidote to the almost brutal “Lumley portrait”—as attractive by its beauty, elegance, and distinction as the other is repellent. Lovers of Shakespeare and of art may welcome it, even if it is not a bit like Shakespeare, and in no way resembles the manner of Zuccaro. It matters little if the sitter was about thirty years old in 1594—Shakespeare’s age at that time—and so, if painted by Zuccaro, it must have been painted in Italy, whither the artist had returned nearly twenty years before. We may still love it, because it is so much like—Edmund Spenser, as shown in the portrait of the poet which was in Lord Kinnoull’s possession when J. Thomson engraved it. It was first referred to in an advertisement in a Bath newspaper in 1801, and attributed to the year 1602 (when Shakespeare was thirty-eight—nearly thirty years after Zuccaro’s departure), and “Presumed to be authentic.” Nothing more was heard of it till it turned up in the possession of Mr. Archer, of the Royal Library, Weymouth. Then the papers took it up, printed much impossible evidence, dragged in Sir Joshua Reynolds’s approval of it in one of his Discourses (which, in fact, Sir Joshua never expressed), and then let it down again. I have traced it from hand to hand until, in 1862, W. H. Wills, the well-known journalist, acquired it for his respected friend, Miss Burdett-Coutts, for 150 guineas. She lent it to the Tudor Exhibition at the New Gallery in 1890.

This little picture—it now measures no more than 13½ inches by 10, although it has been slightly enlarged—was said to be inscribed in a modern Italian hand, “W. Shakspear”; it is really semi-Gothic lettering. It is admirably painted, but disfigured by retouches and additions of the “fake” order, which, to a considerable extent, have changed the character, and perhaps, even, the sex. Into the reasons for the suggestion I have no space here to enter.

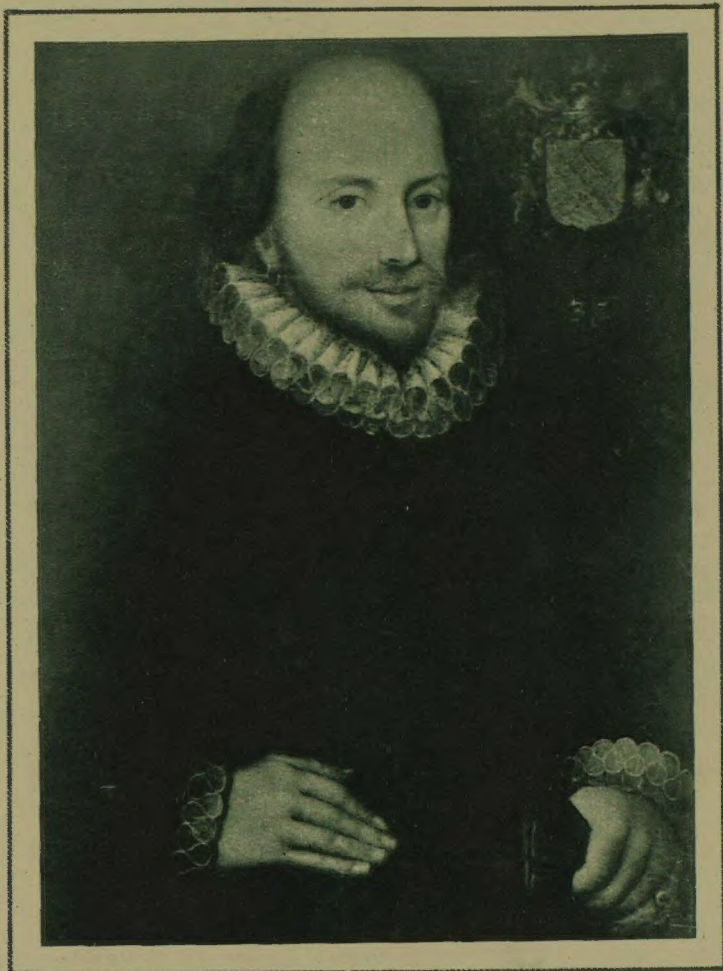
The “Burdett-Coutts portrait” is, *au fond*, a fine thing, and at first sight does not proclaim the re-painting that has taken place; but it hardly needs second sight to detect it. The body, hands, ruffs, immediately suggest Frans Pourbus the Younger, or Lucas d’Heere, as the likely painter. The re-touching of the head and the addition of the coat-of-arms become evident only on careful examination; yet the picture still gives pleasure.

If the figures “37” below the coat are intended as the age of the sitter, it would give the date as 1601, which is late for the style of the costume and the manner of the painting. It was doubtless these considerations which led Mr. Braddon to pronounce the picture, unreservedly, as a “faked” portrait. The painting, so far as I remember, is the only one showing Shakespeare with two ear-rings. The coat-of-arms, of course, is the crux. It is admirably done; but the texture of the pigment compels belief in the addition. Were it otherwise, even in spite of costume and technique, the authenticity of the portraiture of Shakespeare would be established.

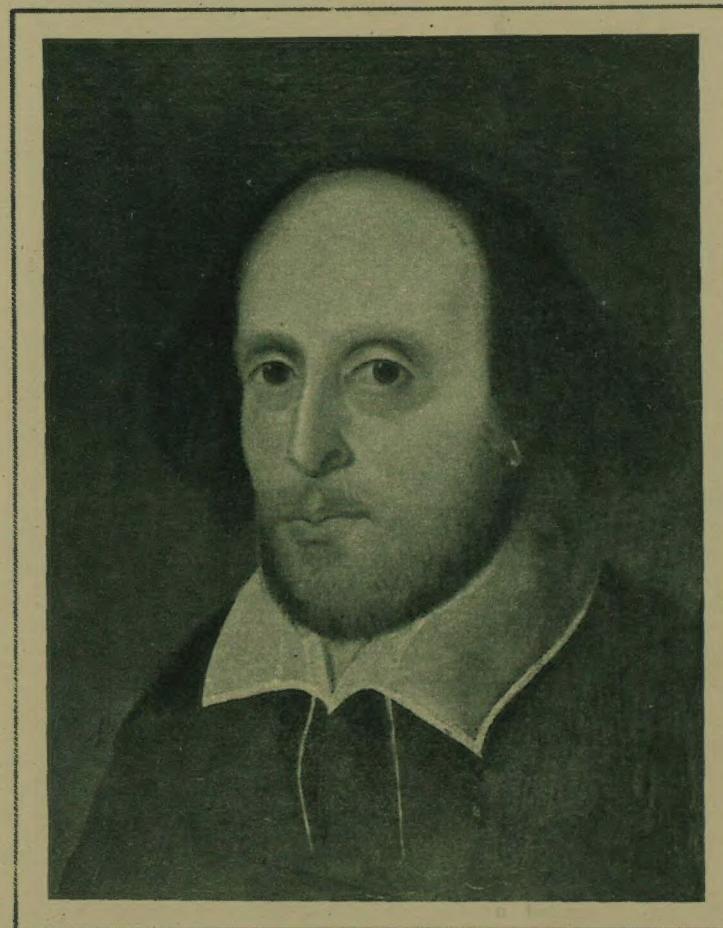
This picture also was lent to the Tudor Exhibition in 1890, when the ownership was erroneously attributed to the Earl of Warwick.

WHAT WAS SHAKESPEARE LIKE?—"PORTRAITS" COMING TO AUCTION.

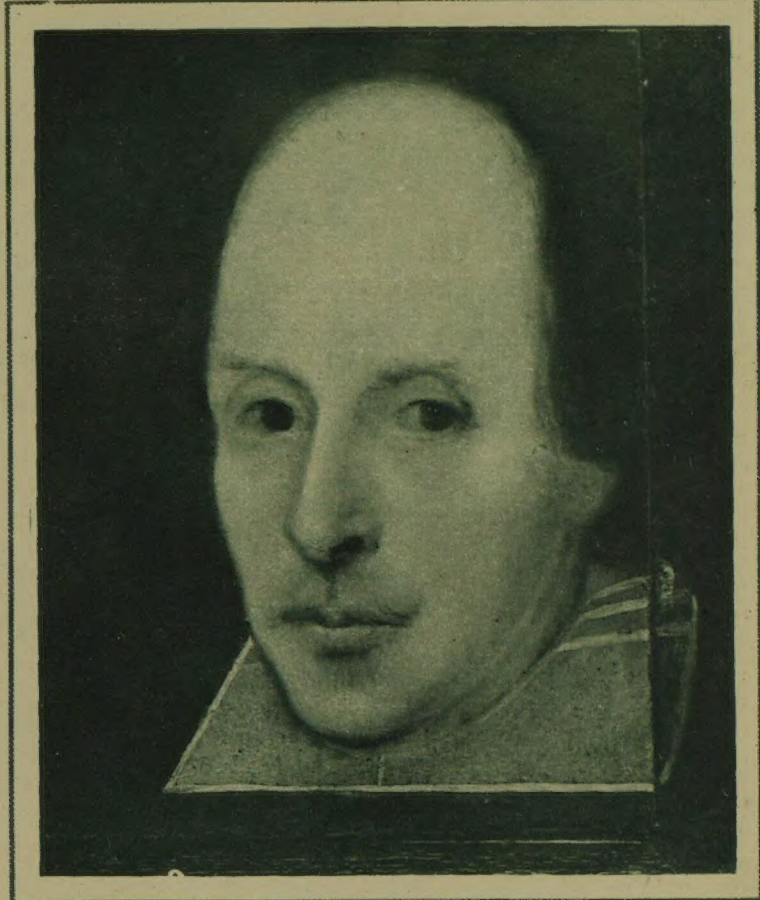
REPRODUCTIONS STRICTLY COPYRIGHT.



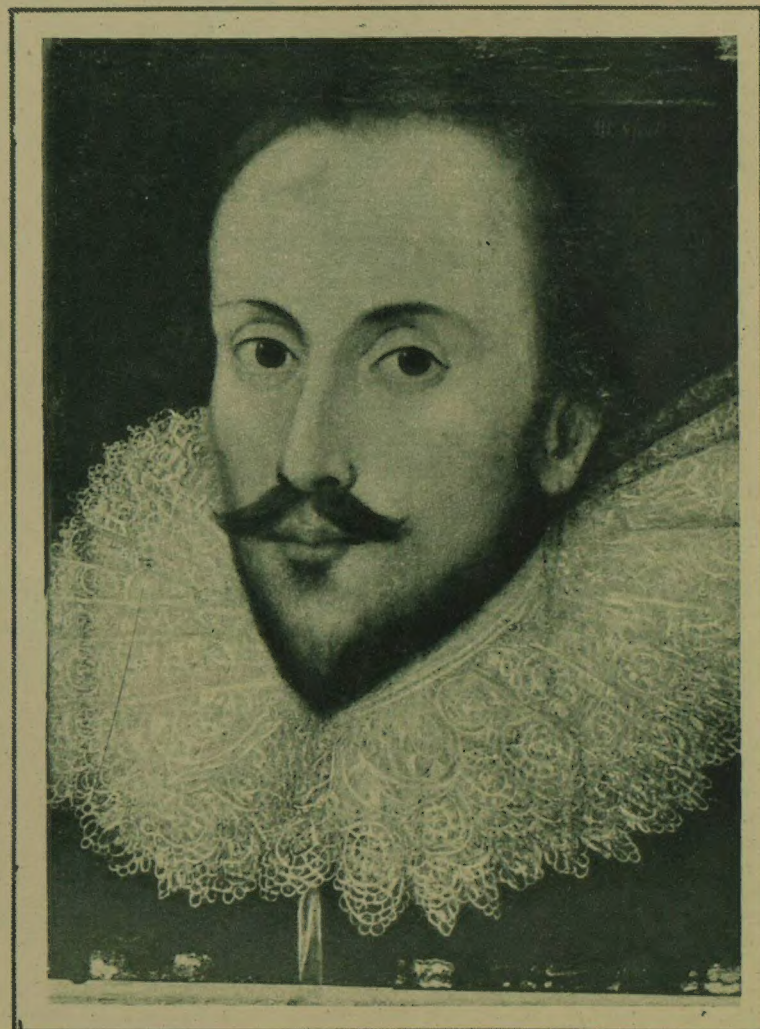
BELIEVED TO BE THE ONLY PAINTING SHOWING SHAKESPEARE WITH TWO EAR-RINGS: THE "BURDETT-COUTTS" PORTRAIT.



"A CLUMSY, HEAVY-JAWED MAN, BEARING SOME RESEMBLANCE TO THE CHANDOS' PORTRAIT": THE "LUMLEY PORTRAIT."



FIRST BOUGHT FOR £5 IN 1792, AND BEARING A DISPUTED INSCRIPTION ON THE BACK: THE FELTON PORTRAIT OF SHAKESPEARE.



INSCRIBED "W. SHAKESPEAR" (UPPER RIGHT BACKGROUND) AND ATTRIBUTED TO AN ITALIAN PAINTER: THE ZUCCARO PORTRAIT.

The world of Shakespearean study and controversy is deeply stirred by the forthcoming dispersal of the art-collections made by the late Baroness Burdett-Coutts, and bequeathed by her to the late Mr. Burdett-Coutts, M.P., whose recent death has brought them into the market. The collection contains no fewer than four alleged "life-portraits" of Shakespeare, which we reproduce above, as well as Mr. Still's copy of the Felton portrait given on the opposite page. There we also print an interesting article on the subject of these paintings and their claims to

authenticity, from the pen of that well-known art critic, Mr. M. H. Spielmann. He asks us to say that, by the desire of the late Mr. Burdett-Coutts, these reproductions must here be declared "strictly copyright." The photographs, in fact, are all the copyright of Mr. Spielmann, for whom they were specially taken with Mr. Burdett-Coutts's sanction. It is believed that none of these pictures has ever been published before, directly photographed from the originals. That named the "Burdett-Coutts" portrait is by an unknown painter.

ON THE EVE OF A BIG ERUPTION: A CATARACT OF MOLTEN LAVA.

PHOTOGRAPHS BY DR. T. A. JAGGAR, JUN. (OBSERVATORY DIRECTOR, HAWAIIAN VOLCANO RESEARCH ASSOCIATION), AND K. MAEHARA.



BY DAY: "THE SOUTH-EAST CAULDRON OF THE GREAT FIRE-PIT OF KILAUEA IN ACTION," SHOWING THE VISCOUS NATURE OF THE SEMI-MOLTEN LAVA AS IT IS HURLED UPWARD WHERE TWO OPPOSITE STREAMS MEET.



BY NIGHT: THE SAME SCENE, SHOWING THE LAVA STREAMING RAPIDLY (FROM RIGHT TO LEFT) AND PLUNGING DOWN IN A CATARACT, CAUSING A GLARE BY WHICH SMALL PRINT COULD BE READ FIVE MILES AWAY.

The world-famous crater of Kilauea, on the great volcano Mauna Loa, in Hawaii, was illustrated in our issues of April 16 last, and January 17, May 15, and November 13, 1920, by remarkable photographs taken for the Hawaiian Volcano Research Association at Honolulu. Here we give two others from the same source, which can best be described in a racy account sent by the Secretary, Mr. L. W. de Vis-Norton. Referring to the April photographs, he says: "I think you may be interested in the sequel to that special time of activity, for, only a few days later, the whole shooting-match went up in the air, and we had an explosive eruption of a very violent type. I had the luck to be right in the vicinity when the show started, but am unable to send you any actual pictures of the lakes going up in the air. To tell the honest truth, I was running like blazes at the time, and didn't stop until all speed records for a mile or so had been shattered. But I am sending you a couple of pictures taken only the day before the eruption. They show the south-east cauldron of the great fire-pit of Kilauea in action, and were taken under considerable difficulty on account of the paralysing heat. The lava is streaming very rapidly from right to left, and is plunging down in a cataract forty feet in depth to a lower level, where it is

meeting another stream from the opposite direction. The meeting of the two streams is liberating the lava gases, and the fountains are leaping up to a height of fifty or sixty feet with a roar that is heard for many miles. The high bank at the left has been built entirely by the spray flung up by these fountains, and is red-hot and shaky in the extreme. The daylight picture shows very clearly the viscous nature of the semi-molten lava as it is hurled upward. Its colour is cherry red, but it appears black against the sunlight. The night picture was taken when the heat had momentarily eased up. It was extremely difficult to get close enough for a snap, as the fountains were erratic and were flinging masses of melt in all directions. It will be seen that the rampart walls and banks are entirely red-hot. The tremendous glare upon the fume-cloud above lit up the country for miles, and it was possible to read small print with ease five miles away. On the day after, volcanic tornadoes formed immediately above the lava lakes, and the entire contents of the pit were swirled upward to an immense height, spreading out like a vast umbrella, and then crashing down in red-hot masses over the great outer crater. The whole countryside was coated with Pele's Hair, and the drops of lava rained down like a hailstorm on buildings many miles away."

LEARNING TO SWIM ON LAND: SCIENCE REPLACES THROWING-IN.

DRAWN BY W. R. S. STOTT.



"SWIMMING" ON STRAPS ATTACHED TO TRESTLES: VIENNESE BOYS PRACTISING THE BREAST-STROKE UNDER AN INSTRUCTOR BEFORE ENTERING THE WATER.

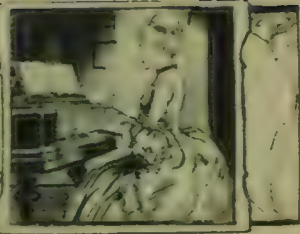
The rough-and-ready method of teaching a boy to swim by throwing him into deep water, adopted by Spartan fathers, may be effective in some cases, but is apt to be intimidating. A more rational system is used at a swimming school in Vienna, as shown in our drawing, which is based on an illustrated article in the "Popular Science Monthly." The boys learn first to "swim" on land. "They put on their bathing-suits and lie across straps that are attached to the sides of wooden frames. There are two straps on each frame, one supporting the

abdomen and the other fitting under the arms. While in this position each boy is taught the breast-stroke and the proper foot action. . . . He is kept at it until he unconsciously does it correctly." The next stage is taken in the water, the pupil wearing a life-belt suspended by a rope from an overhead pulley, which keeps him on the surface. After practising for some time in this way, he is then able to swim without the aid of a pulley. A boy who learns on this system will never have any fear of the water.—[Drawing Copyrighted in the United States and Canada.]



THE WORLD OF MUSIC.

By EDWARD J. DENT.



THE CONTEMPORARY MUSIC CENTRE.

THE Philharmonic Society has issued its programmes for the coming winter season, and it is good to see that four out of six concerts include novelties. A violin concerto by Arnold Bax, ballet music by Gustav Holst, a pianoforte concerto by Edgar Bainton, a new symphony by Vaughan Williams, and a Requiem by Delius—these are all things which are sure to be works of real importance. They are indeed representative of the Philharmonic Society's policy; they are all works by composers whose reputation is safely established. A programme of this kind will not frighten the subscribers. There are, I fancy, many among them who would re-echo the remark of an old friend of mine who has said to me many times when I have urged the inclusion of modern music in concert programmes: "I can only go to a limited number of concerts and I want to enjoy them. If I see Beethoven on the programme, then I know that's something good; but these young friends of yours whose names I've never heard—how am I to know whether their music is good? The probability is it will be bad; and in any case it won't be as good as Beethoven's—so there's an evening wasted!"

On such people, especially in the provinces, music is unfortunately to a large extent dependent. To convert them to modern art is probably impossible. What requires conversion is the whole attitude of the public towards music. The general attitude of the public towards music is little different from its attitude towards the theatre. Both of them are to provide relaxation and amusement. It follows naturally that both become commercialised and degraded. In reality contemporary music ought to interest us far more than that which is dead and gone. It is not a question of its being better music or worse music. Contemporary music, like any other form of contemporary art, is the expression of our own time, and if we took a real interest in it, it would mean the linking-up of more and more members of the community in sympathy of aspirations. As things are, those aspirations of the community which are felt as linking people together are seldom anything beyond those which are expressed in the popular newspapers, and with serious art of any kind they have little or nothing to do.

The study of dead art is valuable as a part of our education. But the emotional experience of contemporary art is another matter. It is not in the least important that a new work should be acclaimed as a masterpiece. The whole doctrine of "masterpieces" belongs to the tradition of dead art, and has led to a pernicious cult of reverence. What is wanted is not reverence for the past, or for the present either, but understanding and criticism. It is useless to anyone's mind to sit and listen to music in a state of blank receptivity—a composer who asks that of his audience is a charlatan; what is wanted, from an audience is an active intelligence that is continually going half-way to meet the composer, anticipating him even in the pursuit of his thought. It is our duty, as members of the artistic community (assuming that we take an interest in music at all) to listen to as much contemporary music as possible. We ought to get into the habit of regarding the music of our own day as the normal ingredient of all programmes. This is,

after all, only the same view as the ordinary view of literature. People may reply that literature is easier to understand than music; they can enjoy a modern novel or poem, but not a modern symphony. It is merely a matter of education and habit.

The readers of books have their favourites, and may regard them as great men, but they do not turn up their noses at any young author because he is not obviously a dangerous rival to Shakespeare or Milton. The listeners to music are often too much worried about picking out single items. Here again our veneration for the past leads us astray. Mozart's audiences were not at all clear that his music was any better

TO PLAY AT THE FIRST SYMPHONY CONCERT:
M. CORTOT.



GIVING TWO FAREWELL RECITALS BEFORE HIS
AMERICAN TOUR: M. VLADIMIR ROSING.

M. Alfred Cortot, the celebrated French pianist, is to play the Saint-Saëns Piano Concerto No. 5 in F with the New Queen's Hall Orchestra, at the first Symphony Concert of the season on Saturday afternoon, October 8.—Before starting on his American tour, M. Vladimir Rosing will give two recitals at the Aeolian Hall: one in the evening, on October 15; and one in the afternoon, on October 29.—M. Kubelik, who has not appeared in this country for some years, is to play at the Albert Hall on October 9. He is undoubtedly one of the greatest violinists of the day, and his reappearance is greatly looked forward to by all music-lovers.—[Photographs by Lassalle and Central Press.]

than, if as good as, that of Salieri, Sarti, Antossi and Martini. A certain number of his contemporaries were more careful in judgment, and the result is that Mozart has gone down to posterity as a great man. If we do make time to study Salieri and the rest, we shall probably be very much bored with them, but we shall learn what the qualities are which were Mozart's, and Mozart's only—the qualities which did make him a great musician. It is clear enough that the nineteenth century both admired and despised Mozart for qualities which were not peculiar and individual to him in the least. But it is fatuous for us nowadays to say that Mozart was a greater man than any composer now living. The comparison is absurd.

I do not recommend the ordinary Mozart enthusiast to spend much time on such researches.

It is much more profitable to apply the same principles of criticism to the music that is being written now. But the ordinary concert-goer has got to do this himself, and not expect to have it done for him by the critics. The function of professional criticism is not to lay down the law as to what is good or bad, but to expound principles on which the reader can proceed to form his own judgments. If music-lovers were properly interested in the analysis of their own musical experiences and emotions, they would insist much more on hearing modern music, on comparing one thing with another and trying to find out for themselves why they liked one thing better than another. Audiences with active brains might have an incalculable influence on music. Composers would not only feel much surer of appreciation; they would also feel a much deeper sense of responsibility towards their art. The commercial music-manufacturer—publisher, composer or performer—thrives on the lethargic indifference of the public.

One of the objects which the British Music Society has set before itself is the encouragement of interest in contemporary music. To this end it has formed among its London members the "Contemporary Music Centre." At present the Centre deals only with chamber music, instrumental solos, songs, etc. Contemporary orchestral music has already got its encouragement in the "Patron's Fund."

What the "Patron's Fund" is doing for orchestral works, the B.M.S. Contemporary Music Centre hopes to do for chamber music. It assumes in its members an interest and a curiosity as regards modern music. It makes no guarantee that all the items at its concerts will be master-

pieces, but it sifts carefully the works which are sent in to it. The selection is in the hands of a committee which consists mostly of composers who are young enough to be in full sympathy with all modern movements and at the same time old enough and firmly enough established to be able to set aside private interests. They are men whose own works are accepted for public performance at ordinary concerts as a matter of course: they have no need of special encouragement.

The concerts of the Contemporary Music Centre offer the first chance of public recognition to young and un-

known composers, and it will be a mark of distinction to a young musician to appear on their programmes. And at such concerts the young musician may expect to find an intensely critical, but at the same time sincerely sympathetic, audience. It is in the interests of English musical life that those concerts should be frequent, and that they should be multiplied not only in London but elsewhere. They have their own atmosphere, their own sense of close association between composer and audience. And the development of music in this country depends largely upon audiences and musicians learning to regard each other, not as patrons and hirelings, but as intellectual partners. Strauss is reported to have said that all he wants from American audiences is their money. In England we musicians want you audiences to give us something more—your brains.

TO APPEAR AT THE ALBERT HALL ON OCTOBER 9:
M. KUBELIK, THE GREAT VIOLINIST.



WONDER PLACES OF THE WORLD: I.—CARCASSONNE FROM THE AIR.

PHOTOGRAPH BY FLANDRIN.



IN her charming book, "Rambles around French Châteaux," Frances M. Gostling recalls the siege of Carcassonne in 1208, alluded to below. "The fortress itself," she writes, "is now used as a barrack: one cannot enter and see the rooms where the hero, Roger Trencavel, Vicomte de Béziers, lived with his young wife, Agnès of Montpellier. From these high towers he looked down on the gathering host of the Crusaders, brought against him by Dominic and Simon de Montfort. . . . Still mad with the blood they had tasted at Béziers, they crowded like wolves round the

doomed city. . . . Carcassonne held out a few days longer. . . . It is said that a subterranean passage led from the foot of one of the towers to the River Aude. . . . One day a message was brought to Roger. Would he come out and discuss terms with the Legates? Thinking no evil, the young hero delivered himself over to this pack of wolves. Loaded with chains, he was cast into one of his own towers, and mysteriously perished. But he had saved his people. When the enemy entered the town they found it still and empty." All had escaped by that subterranean passage.

"THE CHEF-D'ŒUVRE OF THE MILITARY ARCHITECTURE OF THE MIDDLE AGES": THE OLD CITY OF CARCASSONNE, WITH ITS DOUBLE LINE OF WALLS AND FIFTY-FOUR TOWERS, PHOTOGRAPHED FROM AN AEROPLANE.

We begin here a new series of photographs and drawings illustrating places remarkable for their picturesque beauty or historic associations. The splendid old walled city of Carcassonne, in Southern France, 55 miles S.E. of Toulouse, is beautifully situated on a hill by the river Aude, which divides the old city (here shown) from the newer town. The old city is enclosed by a double line of ramparts, about a mile in circuit, with fifty-four towers, and contains a great castle and the battlemented Church of St. Nazaire. The principal entrance, the Porte

Narbonnaise, has been called "the *chef d'œuvre* of the military architecture of the Middle Ages." Part of the inner walls and towers dates from Visigothic days in the fifth century, but the greater portion is of the twelfth century. Carcassonne was a Roman town and was later ruled by the West Goths. In 1208 it was besieged by Count Simon de Montfort (father of his namesake of English history), leader of Innocent III's Crusade against the Albigenses. In 1355 it was sacked by the Black Prince. It was restored by Viollet-le-Duc for Napoleon III.

RACING WHILE RUSSIA STARVES: A BOLSHEVIST "DERBY" AT MOSCOW.

PHOTOGRAPHS SUPPLIED BY TOPICAL.



SHOWING THE RUINED STANDS WHICH WERE WRECKED IN THE EARLY DAYS OF THE RUSSIAN REVOLUTION: THE PARADE BEFORE THE FIRST EVENT AT A RECENT RACE MEETING IN MOSCOW.



INCLUDING GENERAL BRUSILOFF (THIRD FROM LEFT IN FRONT, IN WHITE PANAMA HAT), ONCE COMMANDER-IN-CHIEF OF THE IMPERIAL ARMY, AND NOW A "RED" GENERAL—TYPICAL BOLSHEVIST RACEGOERS AT MOSCOW.

Despite the famine in Russia, there are plenty of people in Bolshevik circles, it seems, to enjoy the pleasures of the Turf, if we may judge from these photographs of a race meeting held the other day in Moscow. The conditions there are said to be comparatively tolerable. The writer of the articles in the "Times," describing a recent visit to Moscow and the famine areas, said: "The Bolshevik Government are taking care that the cities shall be fed, and indeed the position at Petrograd and Moscow is much better in this respect than it has been some-

times in the past three or four years. There is thus little danger of a hunger demonstration in the cities turning into a revolution, as was the case in March, 1917. In the country districts, where the famine is at its worst, the population is too cowed and helpless to be able to revolt." General Brusilov, who is now a General in the "Red" Army, in charge of remounts, was at one time Commander-in-Chief of the late Tsar's forces. The inscription on the placard to the left in the upper photograph is explained on the opposite page.

PLEASURES OF THE PERFIDIOUS SOVIET: A BOLSHEVIST RACING STAND.

PHOTOGRAPH SUPPLIED BY TOPICAL.



DECORATED WITH PORTRAITS OF KARL MARX, LENIN, AND TROTSKY, AND BOLSHEVIST ENCOMIUMS OF THE HORSE:
THE JUDGES' STAND AT A RECENT MOSCOW RACE-MEETING.

Life in Moscow, including its recreations, is of special interest in view of the British Government's recent Note to the Soviet Government of Russia complaining of the latter's breaches of the Trade Agreement by the continuance of anti-British propaganda in India, Afghanistan, Persia, and Turkey. It has also become known that Bolshevik agitators are actively preaching revolution among the unemployed in London. In Moscow, as the above photograph shows, even racing stands are used to advertise the Bolshevik faith. At the top is a huge portrait of Karl

Marx, with the beard which so much bored Mr. H. G. Wells when he visited Russia. Below are large portraits of Lenin (on the left) and Trotsky (on the right). The inscription between them may be roughly translated: "Organise horsebreeding-guilds, unions, and societies for the improvement of national horsebreeding." This is the same as the inscription seen on the left on the opposite page. Another (above on left) reads: "The horse is the true friend of the labourer and the soldier." That over the centre door begins: "Proletariat, unite."

THE HUGE CRATER FORMED BY THE TERRIFIC EXPLOSION AT OPPAU: AN EARTHQUAKE OF MAN'S MAKING.

PHOTOGRAPH BY R. SENNECKE, DRESDEN.



MEASURING 300 FT. ACROSS AND 40 FT. IN DEPTH: A WATER-FILLED CRATER WHERE THE MAIN EXPLOSION OCCURRED IN A STOREHOUSE CONTAINING 4000 TONS OF AMMONIUM SULPHATE SALTPETRE—RESULTS OF THE GREAT DISASTER AT A GERMAN CHEMICAL FACTORY: SHOWING CHIMNEYS STILL STANDING.

One of the most remarkable effects of the terrific explosion at Oppau, near Mannheim, on September 21, was the formation of a huge crater about 300 ft. wide and 40 ft. deep, which gradually filled with water, at the spot where had stood a silo and storehouse stocked with 4000 tons of ammonium sulphate saltpetre. Of the four tall factory chimneys, three remained standing, but the fourth was a broken stump. The explosion occurred at 7.30 a.m., while the shifts of workmen were changing, in the nitrogen works of the Badische Anilin und Sodafabrik, one of the places where German poison gas was made in large quantities during the war. The factory was reduced to ruins, and three-quarters of the town itself was wrecked. Great damage was done in the neighbouring towns of Mannheim

and Ludwigshafen, and the shock was felt like an earthquake throughout a radius of twenty miles, and even noticeably at Munich, 175 miles distant. Apart from the main explosion at the storehouse, nine large gasometers blew up. The cause of the disaster is uncertain, but one theory suggested by chemists is (to quote a "Times" correspondent) that "in the process of dissolving halogen salts of chlorine, bromine, or iodine, an excess of ammonium composed of halogen and nitrogen may have results highly explosive . . . since the salts are touched off by contact with the smallest particle of dust or grit or contact with certain gases. The great column of flame in the Oppau explosion is thought to show that the practically solid mass of salt was ignited by a small quantity of explosive."

THE GREAT GERMAN EXPLOSION: FRENCH RESCUE WORK AT OPPAU.

PHOTOGRAPHS BY C.N., SENNECKE, AND FRANKL (HERLIN).



WHERE OVER 300 BUILDINGS WERE DESTROYED: A GROUP OF SURVIVORS AT OPPAU OUTSIDE RUINED HOUSES.



WHERE GERMAN POISON GAS WAS MADE DURING THE WAR: ONE OF THE WRECKED FACTORIES AT OPPAU, A MASS OF TANGLED IRON.



"LOCAL OPINION PUTS THE TOTAL CASUALTIES AT OVER 2000": REMOVING A WOUNDED VICTIM FROM A HOUSE.



SOME OF THE 500 REPORTED KILLED BY THE EXPLOSION: ROWS OF BODIES WHICH HAD TO BE BURIED ALMOST IMMEDIATELY.



"THE FRENCH COMMAND SENT OVER ALL AVAILABLE FIELD-KITCHENS": SERVING HOT MEALS AT THE RATE OF 2000 A DAY



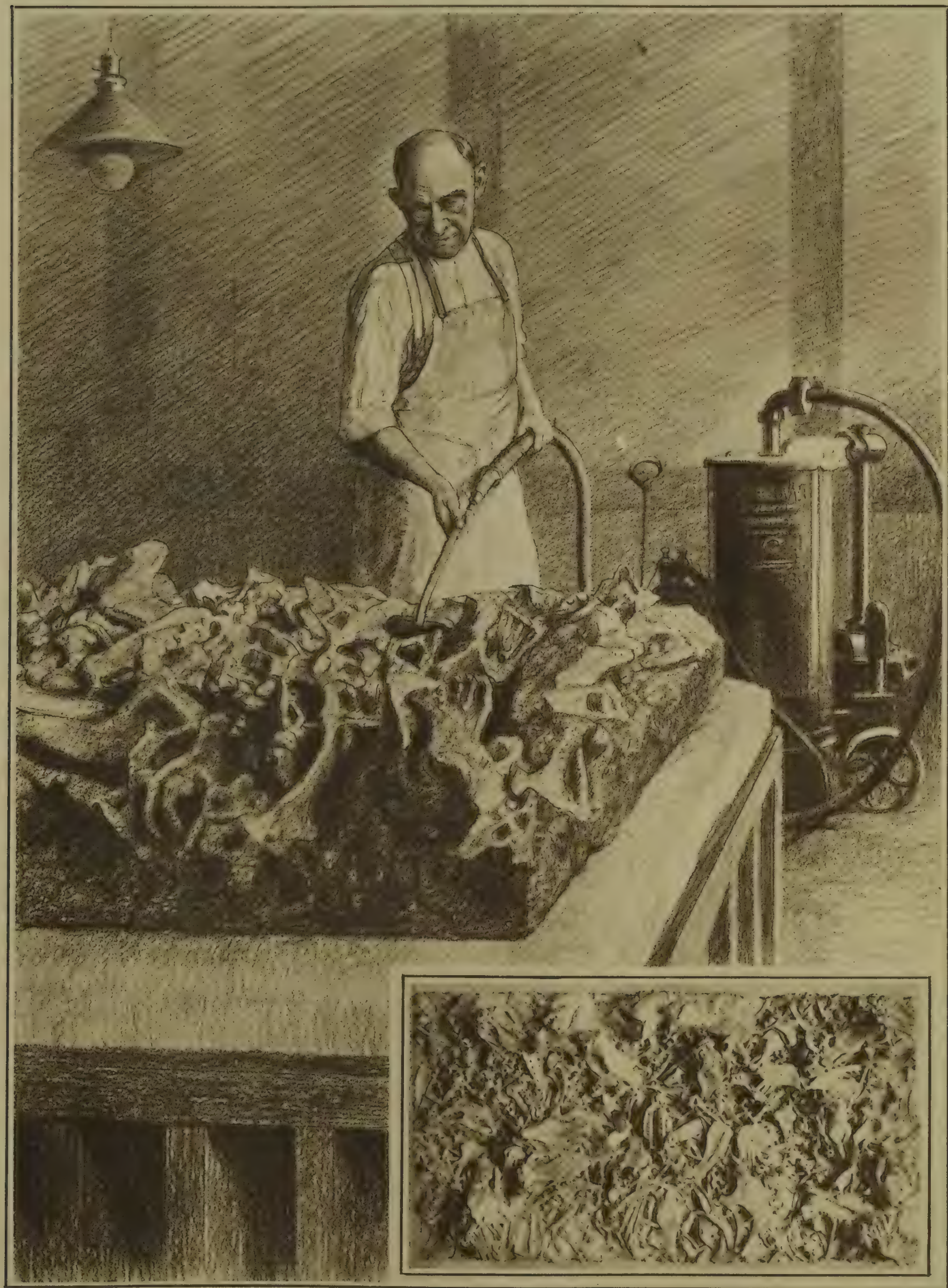
WHERE THREE-QUARTERS OF A TOWN OF 5000 PEOPLE WAS WRECKED: DISTRIBUTING FOOD TO HOMELESS SURVIVORS.

At the time of writing the latest reports give the number of dead in the Oppau explosion as 500, and the number of wounded was estimated at about 1500. Among the killed were many children on their way to school. In Oppau itself some 300 houses, or three-quarters of the town, were wrecked, including whole rows of workmen's dwellings, and a large proportion of the population of 5000 people were rendered homeless. Rescue work was at once organised, but the task of recovering bodies was difficult, owing to poisonous gases, and many of the rescuers had to wear gas-masks. It was found necessary to bury the dead

almost immediately. The Allied Armies of Occupation received orders to give every assistance, and all the French Army doctors from Mainz, Wiesbaden and Worms went to Oppau. The scene of the disaster was enclosed by a cordon of French Colonial troops. French soldiers, aided by French and German gendarmes, did splendid work in helping the victims. All available French Army field-kitchens were sent over. While the men in charge were busy peeling potatoes and preparing other food, refugees stood round with such receptacles as they could find. Hot meals were served out at the rate of 2000 a day.

VACUUM-CLEANING A DICERATHERIUM! "DUSTING" A FOSSIL FIND.

DRAWING BY A. FORESTIER, AFTER AN ILLUSTRATION IN "NATURAL HISTORY." PHOTOGRAPH FROM THE SAME SOURCE.
By COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY.



THE LATEST DOMESTIC HOUSE-CLEANING DEVICE APPLIED TO THE BONES OF EXTINCT PREHISTORIC ANIMALS:
USING A VACUUM-CLEANER TO REMOVE THE DIRT FROM A BLOCK OF FOSSIL REMAINS—(INSET) THE BLOCK.

That prehistoric monster known as the Diceratherium would have been surprised in his lifetime if a Vacuum Cleaner had been applied to him, yet this was the destiny of some of his bones. In "Natural History," the journal of the American Museum of Natural History, New York, we read: "One of the most impressive exhibits recently installed on the fourth floor of the American Museum is the rectangular block from the Agate Quarry of Nebraska, consisting of a closely packed jumble of fossilised bones, and no less than 22 skulls of Diceratherium, an early rhinoceros. The visitor to the American Museum is so accustomed to seeing the finished mounted specimen on which, under scientific guidance, has

been lavished the care of the preparation department, that it is instructive to glimpse the condition of the skeletons when first removed from the earth. The mass containing these skeletal remains weighed at the time of its arrival at the Museum nearly three tons. The resourcefulness of the department of preparation is frequently put to the test. Housewives will be interested to learn that, though the usual tools were of service, the most effective appliance in giving the block its present immaculate appearance was a vacuum cleaner, special tubes being fitted into the depressions of the irregular surface of the block to draw forth the dirt therein."

TWENTY MILLIONS DESTITUTE: FAMINE RELIEF IN NORTHERN CHINA.

PHOTOGRAPHS BY COURTESY OF THE CHINA FAMINE RELIEF COMMITTEE.

THE terrible famine in northern China is described by Mr. Dwight W. Edwards, Hon. Sec. of the Peking United International Famine Relief Committee, in a report to the British Mansion House Fund, from which the following extracts are taken:

"The winter of 1919-20, together with the following spring and summer, produced no rain in large sections of the provinces of Chihli, Honan, Shantung, Shansi, and Shensi, resulting in the loss both of the spring wheat crop and the main harvest in the autumn. This drought had been preceded by serious floods in 1917, and by poor crops in 1919. The situation became tense in the summer, and it was clear that China was faced with a very serious famine threatening the lives of many millions of people. The region most severely affected is the part of Shantung, Honan, and Chihli north of the Yellow River, and south of a line drawn between Peking and Tientsin. The number of people counted as destitute was 19,795,114, out of a population of 48,843,775. The intensity of the famine is shown by the very large emigration of people from the stricken districts, and by the character of the food eaten in part by the whole countryside, including many millions who were not classed as destitute. The staples of diet are leaves, bark of trees, thistles, grass seed, chaff, and in some sections pumice stone is used as the basis out of which a cake is made. Millions of people have been eating food which would not be considered fit for animals under ordinary circumstances. Houses were torn down, and the timber sold to get a little money with which to buy food; farm animals were disposed of at ridiculously low prices; land was mortgaged or sold; clothes pawned. The sale of women and children went on at a very large rate; perhaps each district would average several thousand people sold. A small girl could be bought for a few dollars. Girls were sold as slaves, wives, concubines, and so on. Boys were sold for training in theatres, as adopted sons, or for factories, where their life would be little different from that of slaves. The death rate is difficult to compute; any figures for the whole area are simply a guess, but this would seem to be half-a-million people at the outside. It was kept down by the wonderful ability of the Chinese people to adapt themselves to starvation conditions, and live on things which no other nation would use as food; by the mild winter, which cut down the deaths from cold; and by the very unexpected lack of large epidemics of typhus, due, perhaps, to the policy of keeping the people in their homes instead of concentrating them in camps. But the largest factor has been the very large measure of relief,

RELIEF LABOUR SCHEMES TO ENABLE PEOPLE TO EARN MONEY FOR FOOD: DIGGING AN IRRIGATION DITCH AT FU YANG HO.



Continued.]

without which, doubtless, three, or possibly four, millions of people would have died. The British, American, French, Japanese, Italian, and Belgian Ministers formed famine relief committees among their own nationals. These amalgamated into an international executive. A federation of numerous Chinese societies, with the international executive, combined into the Peking United International Famine Relief Committee. The British firm of Thomson Brothers and Stedman, chartered accountants, have supervised the accounts and their audit. Similar international committees had already been formed in Tientsin, Shantung, Honan, Shansi, Shensi, Hankow, and Shanghai. The American Red Cross contributed 500,000 dols. in gold (afterwards doubled), and conducted road-building operations, relieving about 600,000 people. The work of the Chinese Government should not be passed by. The Ministry of Communi-

cations gave free transportation to relief workers, carried all foodstuffs free into the famine area, and franked all telegrams. The railways of China during the three months of February, March, and April transported an average of 3,429.6 tons daily. Had it not been for the railroads, the death-rate would have been very high in the millions. By consent of the Diplomatic Body, a surcharge of 10 per cent. of the existing duty was put on goods imported into China, and a loan of 4,000,000 dols. negotiated on this security in January. The Government also formed an official Relief Bureau. The results of the world-wide appeal show what has been accomplished; in brief, the situation has been met and a very large catastrophe averted in China. The bulk of relief was in the giving out of grain in sufficient quantities just to sustain life till the harvest. Careful inspection, to insure that the really poor people benefited, involved the visiting of thousands of villages, and hundreds of thousands of families. People were given tickets which enabled them to go, at fixed periods, to the large grain dumps, where they received a portion of grain. Some of these grain dumps steadily handled 5000 to 10,000 people a day, which in itself was no small piece of organisation. There were also relief-giving labour schemes. The Canadian Presbyterian Mission has done a particularly creditable piece of work in the seventeen-mile macadam road in Honan and Chihli, which will stand as an example of good road-building, and stimulate the Chinese to similar efforts. In addition, there were large numbers of small roads, irrigation ditches, and similar schemes put through. One of the largest measures of famine prevention has been the digging of many thousands of wells in the district supervised

(Continued below.)



WELL CLAD, IF NOT WELL FED: AN OLD WOMAN WITH HER PORTION OF GRAIN.



WHERE OVER 300,000 PEOPLE RECEIVED A MONTH'S SUPPLY LAST MAY: THE GRAIN QUEUE OF RELIEF APPLICANTS AT SHUNTEHFU.



RELIEF WORK THAT SET GOING 40,000 HOME SPINNING-MACHINES: DISTRIBUTION OF COTTON ORGANISED BY A BRITISH MISSIONARY.

Continued.]

by the Rev. F. J. Griffith, of the Anglican Mission. Each well will water and insure crops on two-thirds of an acre of land. There will be no need of famine relief in the future where there are these surface wells. A great deal has been done to protect the children of the famine-stricken areas by establishing schools and refuges. In West Chihli these schools have cared for about 30,000 children. To a limited extent industry has been promoted. Mr. Griffith set 40,000 spinning-machines to work by a grant of a small amount of cotton wool to each family; and industrial schools making embroideries, laces, straw braids, and mats, weaving cloth, making soap, manufacturing towels, garments, and hair nets, have been

steadily carried on. The administration of relief was made possible by the missionary organisations. Practically 80 per cent. of the foreign personnel were missionaries, and probably a large proportion of the Chinese personnel belonged to the churches. The total funds available for international relief societies up to May 31, 1921, were as follows: General, 2,095,643.97 dols.; Customs Loan, 3,865,800.00; Drive, 1,346,096.07; Shanghai, 1,377,420.40; American Advisory, 6,599,000.00; American Red Cross, 2,368,000.00; Canadian, 815,925.00; British Mansion House Fund, 175,472.86; British Colonies, etc., 328,964.25. Grand total, 18,972,322.55 dols.

WHERE MILLIONS ATE LEAVES, BARK, AND THISTLES: STARVING CHINA.

PHOTOGRAPHS BY COURTESY OF THE CHINA FAMINE RELIEF COMMITTEE.



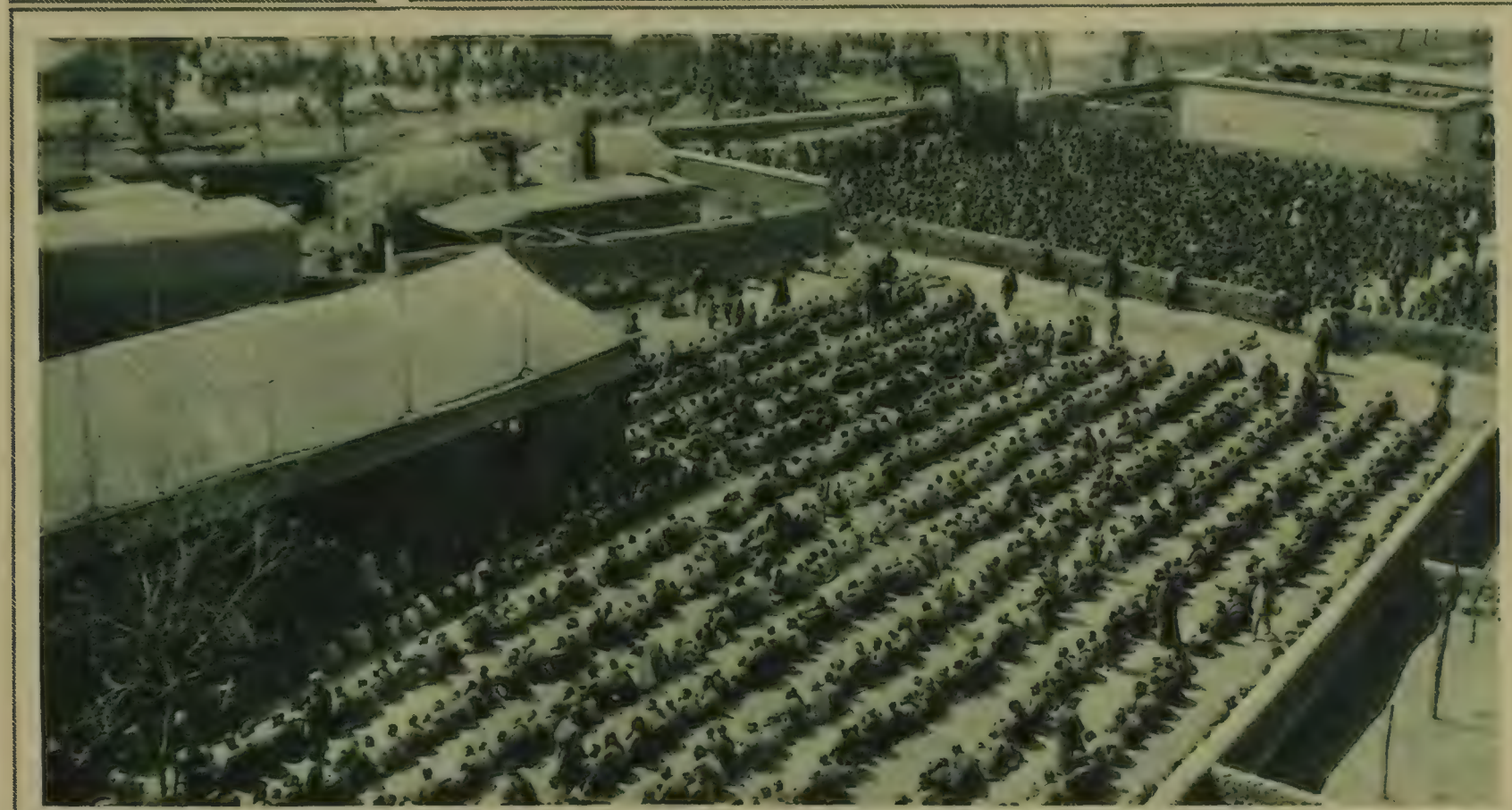
SELLING WOOD GOT BY WRECKING THEIR HOUSES: FAMINE SUFFERERS.



WITH HIS EMPTY FOOD-BOWL READY FOR POSSIBLE RELIEF: A HOMELESS REFUGEE BY THE ROADSIDE AT SHUNTEHFU.



LITTLE GIRLS AT A REFUGE: TYPES OF THOUSANDS SAVED FROM STARVING.



FEEDING THE HUNGRY IN FAMINE-STRICKEN CHINA: THE SOUP-KITCHEN AT CHOU CH'ANG, SHUNTEHFU—MEN ON THE NEAR SIDE OF THE MUD WALL IN THE RIGHT BACKGROUND, AND WOMEN ON THE FAR SIDE.



"SOME GRAIN DUMPS HANDLED 10,000 PEOPLE A DAY": DOLES FROM A SLOT MACHINE.



BARK OF TREES ON THE WAY TO MARKET TO BE SOLD AS FOOD: A STAPLE ARTICLE OF DIET FOR MILLIONS OF STARVING PEOPLE IN NORTHERN CHINA.

Much has been heard of the famine in Russia, but comparatively little of the equally serious calamity in Northern China, where, however, a well-organised system of international relief, aided and encouraged by efficient Government measures, has worked wonders and prevented the disaster from reaching overwhelming proportions. Even so, the suffering was intense, and nearly twenty millions of people were destitute. As will be seen from the article on another page, the British Mansion House Fund contributed 175,472 dols. to the relief fund, while Canada gave 815,925 dols., and various British Colonies, 328,964 dols. America contributed still more largely. In the famine districts about a million

refugees left their homes in search of food in other places. The author of our article, Mr. D. W. Edwards, writes: "They poured along the railroad lines as far north as Mongolia and Northern Manchuria, others going south as far as Hankow, and across the mountain passes into Shansi and Shensi. Every city had its quota of these refugees, who were thrown upon public charity for their support. The city of Tientsin maintained a camp of 50,000. Many of these people, not finding means of sustenance in one place, went back and forth along the railway lines until a means of living was found." Relief was administered mainly through missionary organisations. Some of our photographs are by Father Cornet.

BOOKS OF THE DAY

By J. D. SYMON.

WHEN Burckhardt's "Civilisation of the Renaissance in Italy" first appeared in an English dress, the translator remarked upon the "increased interest that had been taken of late years, in England, in that and kindred subjects." His version of Burckhardt was issued in 1878, and his allusion was made chiefly, no doubt, to Walter Pater's study, then

section to "The Individual"; his "Shuffling of Classes" corresponds to Burckhardt's "Equalisation of Classes": "The Art of War" to "War as a Work of Art." The earlier historian deals with the Renaissance in being; the later traces its results in a country where it arrived late and never made great headway as a distinct national movement. But it had permanent and important effects which Mr. Einstein has set himself to note and present in a more systematic form than has hitherto been attempted as far as this country is concerned. In Part I. "The Crown," he shows the transformation of royalty (a word, by the way, to which Freeman objected violently) in Henry VII. Legitimate title no longer counted; it was power to rule that gave title, and in this the people acquiesced. Henry, by inclination the most aloof of monarchs, was simple enough in his relations with his subjects, and, except on ceremonial occasions, quite unrestrained. "When Ralph Hythloday fresh from Utopia was advised to go 'to some king's court' and relate his story to the prince, such possibility was not merely Utopian." With such neat literary illustrations the author constantly enlivens a work that is perhaps a trifle matter-of-fact and monotonous in style. But of its informative value there is no question, and at times the point of view is strikingly original; as, for example, the suggestion that Henry VIII's proclivities indirectly helped the improvement in the position and education of women; for the simple reason that the accomplished, although not pedantic Anne Boleyn, with her French training, her contact with such men as Clement Marot and Berquin, put Katherine at a disadvantage in the struggle for success through royal favour. "Superior refinements were now expected from women, and Ann of Cleves found to her cost that ignorance of music and of languages were among the reasons which made her meet with so little favour in the king's eyes." Discussing "The Desire for Beauty," as a Tudor ideal, the author notes that idealism fired the poets, but left the painters cold. It will be news to many that Latimer anticipated the Futurist wish to depict the inner state of the mind, when he said, in his "Sermon Before the King," that "no painter could paint hell unless he could paint the torment and condemnation both of body and soul." These are the touches that help the reader pleasantly along in a book where the matter is all too little commended by the manner. But in historical writing to-day, graces of manner are something out of favour, if not actual temptations of the devil.

From a book on a movement Italian in its origin it is an easy step to "A HISTORY OF PISA,

of the author whose masterpiece is "The History of Perugia," and whose writings on mediæval Italy are known to all students. To a passionate enthusiasm for his subject the late Mr. Heywood joined the most scrupulous accuracy, and in a mechanical age he still set store by beautiful penmanship. There is a quality about his style that proclaims it the written word, and makes it a pattern to a time when so many books are obviously dictated, to the extinction of literature. At one stroke he gives his reader the keynote of Pisa. "Of the sea was she born, from the sea she drew her life-blood, and when the sea was lost to her she perished of inanition." Of her history after she fell into the hands of Florence, Mr. Heywood hoped "to write hereafter, if I shall so long live." That was denied him, but he was able to leave this book complete for the press.

A recent essay and a recent novel find points of contact in their treatment of an attitude towards life. The essay, entitled "Worldly Wisdom" occurs in "MORE ESSAYS ON BOOKS," by A. Clutton Brock (Methuen; 6s.) and the novel is



THE CENTRE OF THE DANTE SEXCENTENARY CELEBRATIONS AT RAVENNA: THE POET'S TOMB.

September 14, the six-hundredth anniversary of Dante's death, was celebrated throughout Italy as a national fête. At Ravenna, where he died, there was a great procession to his tomb. The inscription over the door is "Dante Poetæ Sepulcrum."—[Photograph supplied by G.P.A.]

five years old, and to the first and second volumes of J. A. Symonds's history, published in 1875 and 1877. But English interest in the Renaissance had been quickening for some time previously. Symonds's Chancellor's Essay, the germ of his great work, dates from 1863; the essays composing Pater's famous series had been printed in the *Westminster*, the *Fortnightly* and other reviews between 1866 and 1871. And nearly a generation earlier Browning had begun to find in Renaissance and pre-Renaissance characters and scenes material for poetry. "Sordello," it is true, did not arouse much sympathy in 1840; but the poet's emergence in 1869 from his long obscurity coincides with the rising tide of interest in Italianate things—an interest due largely to the Risorgimento.

The impetus is not yet exhausted. The American diplomatist who wrote "The Italian Renaissance in England," a little work packed with information and valuable references, has returned to the subject in a new book which handles the Renaissance period in England in the same way as Burckhardt treated the epoch in Italian history. "Our era," he says, "presents a curious resemblance to the age which forms the subject of this study." Violence and disorder ushered in the great Re-birth; violence and disorder have ushered in the period now opening. The setting of our era is different, its direction is opposite, but the two are not unlike. "We, too, are on the eve of great events. If we are wise in the measure of our force we will study our traditions the better to guide our future hopes."

"TUDOR IDEALS," by Lewis Einstein (G. Bell and Sons) is a history of political, social, and literary ideals in sixteenth-century England. It follows its German model, not slavishly, but in general outline. Where Burckhardt discusses Italian tyranny in the fifteenth century, Mr. Einstein examines English monarchy in the sixteenth. Like his forerunner, he devotes a whole



SENT BY AEROPLANE BY GABRIELE D'ANNUNZIO TO BE LAID ON DANTE'S TOMB: BAGS OF LAUREL BORNE BY FIUME LEGIONARIES. In the procession at Ravenna on September 14 loud cheers greeted representatives of Fiume, Trent, Trieste, and Zara. Wreaths of laurel sent by Gabriele d'Annunzio by aeroplane were scattered by white-clad girls around Dante's tomb.

Photograph supplied by G.P.A.

"IF WINTER COMES," by A. S. M. Hutchinson (Hodder and Stoughton; 7s. 6d.). Mr. Clutton Brock is discussing a classic of worldly wisdom, the "Oraculo Manual y Arte de Prudencia" of Baltasar Gracian, a Spanish Jesuit of the seventeenth century. Gracian assumes that "man's life is a warfare against the malice of men,"

and there; the essayist says, the Spaniard's error begins. "Malice is a risk to be taken in life; only in war is it to be assumed, and life is not war." This is interesting taken in connection with the fortunes of Mark Sabre, the hero of the novel in question, who strove to live at peace with his fellow men and yet was terribly misused by their malice. Mr. Clutton Brock observes that Velasquez was secure without intrigue in an intriguing court, "because he was occupied with his own business and did it well." Now Mark Sabre was "occupied with his own business and did it well"—none better—yet he fell an easy prey to the intrigues of his partners. You will find it worth while to get the novel, to discover whether Gracian would have helped Mark. And quite apart from this chance encounter of themes, do not miss putting Mr. Clutton Brock's new volume of essays on your shelf of companionable little books that you keep close to your hand for the hour or the minute of fortunate leisure.



WHERE THE BONES OF DANTE WERE FOUND: THE BURIAL-PLACE OF ITALY'S NATIONAL POET AT RAVENNA.

The Dante Sexcentenary celebrations began at Ravenna, where he died on September 14, 1321, and continued at Florence. There, on September 17, the King of Italy attended a great mediæval pageant, representing the battle of Campaldino, in which Dante fought. The final commemoration at Rome was arranged for September 20.

Photograph by Agenzia Fotografica Italiana.

ELEVENTH AND TWELFTH CENTURIES," by William Heywood (Cambridge University Press). This admirable study is unfortunately the last work

A DEAD "LION" AND A LIVING "TIGER": DANTE AND CLEMENCEAU.

PHOTOGRAPHS BY FRATELLI ALINARI AND VIZZAVONA.



RUNG DURING THE BATTLE OF CAMPALDINO, WHERE DANTE FOUGHT: THE MARTINELLA (WAR-BELL) IN THE DANTE PAGEANT AT FLORENCE.



TO BE UNVEILED BY HIMSELF: A STATUE OF M. CLEMENCEAU, WITH A GROUP OF POILUS, AT STE. HERMINE, LA VENDÉE.



THE DANTE SEXCENTENARY AT FLORENCE: THE GREAT MEDIÆVAL PAGEANT, REPRESENTING THE RETURN FROM CAMPALDINO, PASSING THE PALAZZO VECCHIO (ON LEFT) BEFORE THE KING OF ITALY (STANDING ON STEPS UNDER CENTRAL ARCH IN THE BACKGROUND).

The chief event of the Dante Sexcentenary celebration at Florence, on September 17, was a great mediæval pageant representing the return of Florentine forces from the Battle of Campaldino, where on July 11, 1289, Dante fought for the Guelphs against the Tuscan Ghibellines. A feature of the procession was the old Florentine war-bell, called the Martinella, in a car drawn by oxen. It was ringing while the battle was in progress. It used to sound daily for thirty days before the troops took up arms, and was then taken with them to camp. King

Victor watched the procession from the steps of the Loggia of Orcagna, seen in the large photograph.—M. Georges Clemenceau is to have the unusual distinction of unveiling a statue of himself erected, in honour of his work as Premier of France during the war, at Ste. Hermine, a little town in La Vendée where his boyhood was spent. He chose the site himself, and the sculptor is his old friend M. Sicard. The soldiers in the group recall a saying of M. Clemenceau about his visits to the front: "It is not I who am interesting, but the Poilus."

A BONE OF CONTENTION IN THE PACIFIC: THE NEW HEBRIDES.

PHOTOGRAPHS BY THOMAS J. McMAHON.



HIGHLY VALUED AS A LUCK-BRINGER: AN ALBINO WOMAN (RIGHT), OF BANKS ISLAND.



WHERE THERE IS TROUBLE BETWEEN FRENCH AND BRITISH SETTLERS: THE NEW HEBRIDES—IN THE COTTON FIELDS OF MALO.



WEARING 40 SKIRTS! A SIGN OF RANK: A WOMAN OF ERROMANGA ISLAND.



IN THE NEW HEBRIDES, AT PRESENT UNDER JOINT FRENCH AND BRITISH RULE: NATIVE FISH-TRAPS, TO WHICH DECOY FISH ARE FASTENED, AT OBA.



THE SCENE OF ANNUAL SHARK RITES, FOR MEN ONLY: THE "SING-SING" GROUNDS, RANO ISLAND, WITH IDOLS SUPPOSED TO HOLD THE SPIRITS OF WARRIORS.



WITH HEAD FASHIONABLY SHAVED BEHIND: A NATIVE FOP OF SANTO ISLAND.



A CAUSE OF COMPLAINT TO BRITISH PLANTERS, WHO MAY USE ONLY NATIVE LABOUR: TONKINESE LABOURERS.



WITH COCONUT FIBRE IN HIS HAIR: A SAVAGE NATIVE OF TANNA ISLAND.

The joint Franco-British administration, or *condominium*, of the New Hebrides, under the Convention of 1906, has not worked well, and there is continual friction between the French and British settlers. The British complain of unequal laws, and restlessness of the natives owing to laxity on the French side of the administration. There is much agitation in Australia in favour of a British annexation, and efforts were made to settle the matter at the recent Empire Conference. On the other hand, French opinion claims that the New Hebrides should be annexed to France, on the ground that the French settlers are in a large majority, own much more land, and do a great deal more trade; also that

the islands belong naturally to the adjacent French group, New Caledonia. It is certainly time that the question was settled. The New Hebrides were discovered by Quiros, the Portuguese navigator, in 1606, and explored in 1773 by Captain Cook, who took possession for Britain. He also discovered New Caledonia. Regarding our photographs, it may be noted that albinos are regarded as bringing luck, and tribes give fancy prices in native money (pigs' tusks) to possess one. On Ranno Island a shark is buried with strange rites, once a year, at the "Sing-Sing" or Ceremony Grounds. Women and children are not admitted. French planters employ labourers from Tonkin. The British may use only natives.

NAPIER

Six-Cylinder Motor Carriages

A Really
Up-to-date Design

TO maintain the present high standard of excellence and efficiency—the same high grade materials and superior workmanship; to keep its exclusiveness and embody improvements as and when they have been thoroughly tried and proved—the 40/50 H.P. Six-Cylinder Napier chassis price remains at—

£2,100

"The 40/50 Napier possesses a prestige and dignity of its own which make it very distinctive and very desirable to those motorists who, each to his taste, will have what he considers to be the best car on the market. It is not for nothing that an enthusiast styled it the aeroplane of the road."

The Motor, 27/7/21.

*Full particulars
on application.*

D. NAPIER & SON, Ltd.,

14, New Burlington Street, W. 1

Works: ACTON, LONDON

W.3.

To be Again the Prince of Wales's Floating Home: Preparing the "Renown" for India.



WHERE THE PRINCE AND HIS STAFF AND CAPT. MEADE WILL MESS TOGETHER: THE DINING-ROOM IN THE "RENOWN"—CLEANING UP.



ENABLING THE PRINCE TO RING UP WITHOUT GETTING UP: TELEPHONES FIXED JUST OVER HIS BED ON BOARD THE "RENOWN" BEING TESTED.



SPECIALLY BUILT FOR THE PRINCE TO ACKNOWLEDGE SHORE WELCOMES: A PLATFORM UNDER THE CROW'S NEST.

The Prince of Wales has arranged to leave Portsmouth for India on October 26 in the "Renown," the battle-cruiser which carried him on his previous tours across the world. She has been re-fitted at Portsmouth Dockyard, where her new ship's company have been hard at work painting, polishing, and scrubbing. She will have a complement of 1250 men. The Prince and his staff, with Captain



WHERE THE PRINCE WILL STAND TO ACKNOWLEDGE WELCOMES FROM THE SHORE: ANOTHER VIEW OF THE SPECIAL STAND.

Meade, commanding the "Renown," will mess together in the royal suite, which has a separate galley, besides secretaries' offices and a special printing department. The stores include 112,000 lb. of flour, 15,000 lb. of "bully" beef, 6000 lb. of salmon, 2000 lb. of ship's biscuits, 195,000 cigarettes, and 9000 cigars. Eleven black cats, it is said, have gone aboard.—[PHOTOGRAPHS BY C.N.]

A Sequel to the Break-up of the "Ramshackle Empire": The Burgenland Dispute.



READY TO DEFEND THE FRONTIER OF WEST HUNGARY (THE BURGENLAND) AGAINST THE AUSTRIANS: HUNGARIAN VOLUNTEERS ENTRENCHED AT THE EDGE OF A FIELD.

Austria and Hungary, once the joint members of the Dual Monarchy, have fallen out over the possession of the Burgenland (or West Hungary), which has been occupied by Hungarian volunteers. Negotiations for a settlement of the dispute have recently been begun by the Foreign Minister of Czecho-Slovakia, Dr. Benes. Meanwhile in Hungary there are several conflicting elements, which are all repre-



PRAYING FOR THE BURGENLAND TO REMAIN PART OF HUNGARY: A GATHERING OF HUNGARIAN GIRLS IN THEIR PICTURESQUE NATIONAL COSTUMES.

sented in the Burgenland. There are the anti-Hapsburg supporters of Admiral Horthy, the Regent, and opposed to them are the Legitimists, or Karlists, favouring the return of the ex-Emperor Karl. One group, the Radicals, wants him back at once; the other, led by the Premier, Count Bethlen, seeks to postpone his return till later.—[PHOTOGRAPHS BY EAST PRESS AGENCY, LTD., BUDAPEST.]



A Gift

The 10-Day Tube of Pepsodent is free.

We even pay the postage. This is simply to urge that you test it. See for yourself what it does. Decide by the clear results.

*Just send the Coupon, then
watch the benefit you get.*

See What Happens

when you brush teeth in this new way

Five desired effects

Five things happen every time you brush teeth in this new way which dentists now advise.

The salivary flow is multiplied. That is Nature's great tooth-protecting agent.

The starch digestant in saliva is multiplied. That is to quickly digest the starch deposits which otherwise cling and form acid.

The alkalinity of the saliva is multiplied. That to neutralise the acids which may cause tooth decay.

The film-coat is attacked in two efficient ways.

The teeth are so highly polished that film cannot easily adhere.

These aids to Nature

These effects are simply aids to Nature.

They would come through diet if you ate much fruit. But they must come regularly.

Pepsodent brings them twice daily, whatever the diet. It combats the starch and starch effects when diet fails to do so.

Film—What it may do

But the still greater object is to fight film, now regarded as a potential source of most tooth troubles. Film is that viscous coat you feel. It is ever present, ever-forming. It clings to teeth, enters crevices and remains.

It is the film-coat that discolours, not the teeth. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth and the acid may cause decay.

A many-year problem

Film has for many years been a great dental problem. Careful people have dentists remove it twice yearly. But there are months between one's dental cleanings when it may be unceasing in effect. So dental science has been seeking a daily film combatant.

Efficient methods have now been found and proved by ample tests. These methods are embodied in Pepsodent. Thus all these five desired effects are now secured by this one application.

We supply it free

Pepsodent is now advised by leading dentists everywhere. Millions of people daily employ it, largely through this advice.

The results are evident wherever you look, particularly in glistening teeth.

A 10-Day Tube is being sent to everyone who asks. Also a book which tells the reason for each unique result.

This is to urge that you send for that tube. Watch the effects, learn their meaning, judge them for your-

self. Then consider what they mean to you and yours.



Based on years of research

Pepsodent is based on years of research. Its principles have been evolved by some of the ablest authorities. It accords with the best modern dental opinion.

Its effects are now regarded as essential to the proper care of teeth. So everyone should make this test. See how the teeth improve. What you see and feel will then decide your proper course.

The visible effects

Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coat disappears. Then let the book explain results less evident to you. Cut out the coupon now.

Pepsodent
TRADE MARK

The New-Day Dentifrice

A scientific film combatant which brings five desired effects. Approved by authorities and now advised by leading dentists everywhere. Supplied in large tubes by druggists.

South African Distributors: VERRINDER Ltd., 106, Adderley Street, Cape Town, to whom South African readers may send Coupon.

10-DAY TUBE FREE

THE PEPSODENT COMPANY,
Dept. 179, Holborn Viaduct, London, E.C. 1
Mail 10-Day Tube of Pepsodent to—

Name

Address

Give full address. Write plainly.
Only one tube to a family.

I.L.N. Oct. 1.

LADIES' NEWS.

THE Queen and Princess Mary have been buying tweeds and blanket clothes, Shetland knitted garments, and rugs. The Prince of Wales and the Duke of York have visited the Scottish Industries depôt at Golspie, and purchased tweed for suits, sweaters, and cloth for overcoats. The depôt is a picturesque, log-covered little house just outside Golspie. Lady Millicent Hawes, as Duchess of Sutherland, inaugurated it, and the whole industries, and the present Duchess, her daughter-in-law, is very keen about it all. The Royal Family are thus setting us a very good example. If we would assist in reviving trade, and so drive away hard times, we ought all, for a few years at least, to buy English things—materials, gloves, stockings, made-up gowns, household necessities, everything. We may have to pay a little more heavily, but we get it back in value and in some steps towards reviving good times.

Anxiety about Lady Howard de Walden has been great. Happily, there is no longer reason for it, although it will be some time before she completely recovers from the effects of her cub-hunting accident. Not long ago the Queen and Princess Mary honoured her by visiting her at Chirk Castle, one of the oldest in England. Lord Howard de Walden bought it some years ago from the late Colonel Myddelton, in whose family it had been for several centuries. Lord Howard de Walden, who is an authority on antiquarian subjects, has restored it beautifully, and made of it a wonderfully fine residence. In addition to their twin son and daughter, who will be nine in November, Lord and Lady Howard de Walden have three daughters. All the children have one mediæval name, the boy Osmael, and the girls Bronwen, Essylt, Gwendolen and Gaenor. Their father has written several Saxon period poems and operas.

The Dowager Duchess of Roxburghe, the youngest aunt of the Duke of Marlborough except Lady Sarah Wilson, is at her home in Scotland, Broxmouth Park, near Dunbar. Queen Victoria once visited her Grace's mother-in-law there, and wrote very prettily about it in her "Leaves from her Highland Journal." The Duchess recently opened a flower show of the East Lothian Horticultural Society. In doing so

she encouraged the emulation of English cottage gardening, as she believed it would give Scottish farm servants an incentive to keep in one employment, and so prevent the continual flittings which are such a feature of Scottish agricultural life. The Dowager Marchioness of Tweeddale and

carried on in large gardens, and the cottars begin to give more attention to it.

Sir Kenneth Mackenzie, at whose place in Ross-shire the Prime Minister and Mrs. Lloyd George have been staying, married the eldest daughter of the late Viscount Stormont, who is a sister of the Earl of Mansfield, whose son recently came of age. The Queen and Princess Mary visited Lord and Lady Mansfield at Scone Palace a week or two ago. Sir Kenneth and Lady Mackenzie lost their son, a fine young Lieutenant in the Black Watch, killed in action in his twentieth year. They have a surviving son, who is Captain of Yeomanry. Had Mr. Lloyd George not profited very greatly in health from his healthful and quiet Highland holiday, his illness would undoubtedly have proved more serious. It was quite bad enough. Flowerdale, where he, Mrs. Lloyd George and members of their family are staying, is a charming residence on the Gairloch estates. Gairloch is the Mackenzie family seat.

The Northern Meeting filled Inverness last week to overflowing. All the house parties in the district were represented, and at the balls the show of Highland full dress, naval and military uniforms was reminiscent of the Caledonian Ball in London. There were more naval uniforms, for the officers of the ships at Invergordon and Cromarty were well represented. Ladies wore beautiful ball-dresses, and in the case of well-known Scottish women a silk scarf of the clan tartan was worn, and the clan badge, perhaps an oak-leaf, an ivy-leaf, a sprig of juniper, or other simple bit of natural handiwork long ago adopted as a badge by clan chieftains. The best-known catering establishment and restaurant in Inverness was recently burnt down, and made things somewhat difficult.

Even this abnormal summer could not be expected to last for ever, and wise women will set about providing themselves with winter clothing. This brings us to the fact that Messrs. Debenham and Freebody have bought up the entire fur stock of Messrs. George Poland and Sons, and are about to offer it to the public at exactly half-price. The sale is to commence on Oct. 3, and will continue for twelve days. The bargains to be had include fur coats, wraps, stoles, and muffs of excellent quality and in all the most useful and fashionable shapes. It is an opportunity which no woman in search of furs should miss.—A. E. L.



THE WITCHERY OF WHITE.

White broché satin, with the new décolletage, which is so demure in comparison with what we have been accustomed to lately, and a silver lace train to give the dress a yet more shimmering aspect.—[Photograph by Talma.]

Miss Balfour of Whittingehame were also at the show, which was a good one. Scottish gardening is probably the best in the United Kingdom. It is

FACIAL BEAUTY.

BEAUTY in a woman is its own reward. All grades of Society bow to the impelling power of feminine beauty. Beauty once possessed is a woman's greatest loss. To woman generally beauty spells happiness. One blemish may mar a beautiful countenance or a handsome face. Ugliness hampers. Ugliness repels. All good looks pave the way to happiness and success.

During ten years' practice in London I have made more than six thousand men and women happy and successful by means of æsthetic plastic treatment, carried out in my confidential consulting rooms at 40, Baker Street, W.1.

Therefore, if you are unhappy about your appearance, I am ready to put you in touch with some of my gratified patients who will gladly show the results of my methods. It is necessary, however, to make an appointment either by telephone (Mayfair 5846), or by letter, as casual callers will always find me engaged.



Smooth up the loose skin as shown in this illustration; you will then see what a wonderful difference even this slight alteration makes in your appearance—yet it is but an indication of what is accomplished every day without the least inconvenience.

ESTABLISHED 1910.

L'INSTITUT HYSTOGÈNE,
40, BAKER STREET, LONDON, W.1.

I.L.N.

Treatments are speedy, marvellously efficient and perfectly painless. No consultation fee.

The following are a few of the facial imperfections which can be corrected permanently from within one hour:—

1. **Sagging Face:** When the cheeks have dropped and the facial contour is lost. (Restored in one hour.)
2. **Superfluous Skin under Chin:** The looseness of skin and the fat accumulation are permanently removed in one hour.
3. **Loose Skin under the Eyes:** By removing the loose skin and wrinkles, the eyes are made attractive and beautiful. (Corrected in one hour.)
4. **Overhanging Eyebrows:** By tightening the superfluous skin under the eyebrows a wonderful rejuvenating effect is produced. (Corrected in one hour.)
5. **Frown between the Eyes:** These lines are removed in 10 minutes and the face made to look pleasant once more.
6. **Lines from Nose to Mouth:** Removed in 15 minutes.
7. **Saddle Nose:** Corrected in 30 minutes into a perfect straight nose.
8. **Flabby Neck:** Corrected in one hour.
9. **Large Pores, Freckles, Sallow Skin, Red Nose, Veins, Warts, etc., etc.**

Harrods SILVERWARE

In the great Silver Salon on Harrods Ground Floor will be found a superb selection of fine Quality Silverware suitable for presentations, wedding gifts, etc. Catalogues of Silverware will gladly be sent free on request.



TEA SPOONS AND SUGAR TONGS (P.S. 6046). Six Spoons and one pair tongs, of fine quality Silver, in handsome velvet-lined case **48/6**
Less expensive quality, without tongs, 35/- Six Silver Spoons without case, 28/6

Harrods will gladly send selections of Silverware on approval.

HARRODS LTD

KNIGHTSBRIDGE

LONDON SW1

HEDGES & BUTLER, Ltd.Wine Merchants to H.M. The King
and H.R.H. The Prince of Wales.

From per doz.	From per doz.
SHERRY - 54/-	BURGUNDY - 42/-
PORT - 54/-	CHABLIS - 36/-
CLARET - 36/-	MOSELLE - 48/-
SAUTERNE - 39/-	CHAMPAGNE 140/-

BRANDY, WHISKEY, RUM, GIN, &c.

New Wine Lists on application.

153, Regent St., LONDON, W. 1
Brighton and Bournemouth.

Lt. - Col. RICHARDSON
F PEDIGREE
AIREDALES
SPECIALLY TRAINED FOR PRO-
TECTION AGAINST BURGLARS.
FOR LADIES' GUARDS, ETC.
from 10 Gns. PUPS 7 Gns.
Wormley Hill, Broxbourne, Herts.
Tel: 52 Broxbourne 30 minutes from Liverpool St., G.E.R.



Even the best of cooks
are surprised and delighted
when their attention is
called to the possibilities of

PYTCHLEY HUNT SAUCE

The Sauce that makes
a good dinner perfect.

Of all Grocers & Stores,
1/2 and 2/- a bottle.

Makers:

Reynard & Co., Ltd., Liverpool, England.



CUTICURA PREVENTS FALLING HAIR

If your scalp is irritated, and your
hair dry and falling out in handfuls,
try this treatment: Touch spots of
dandruff and itching with Cuticura
Ointment and follow with hot
shampoo of Cuticura Soap. Absolu-
tely nothing better.

Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d.
Sold throughout the Empire. British Depot: F. New-
berry & Sons, Ltd., 27, Charterhouse Sq., London, E.C.1.
Cuticura Soap shaves without mug.

Oakey's "WELLINGTON" Knife Polish

The Original Preparation for Cleaning and Polishing Cutlery
and all Steel, Iron, Brass, and Copper articles. Sold in Canisters
at 3d., 6d., & 1s., by Grocers, Ironmongers, Oilmen, &c.
Wellington Emery and Black Lead Mills, London, S.E. 1

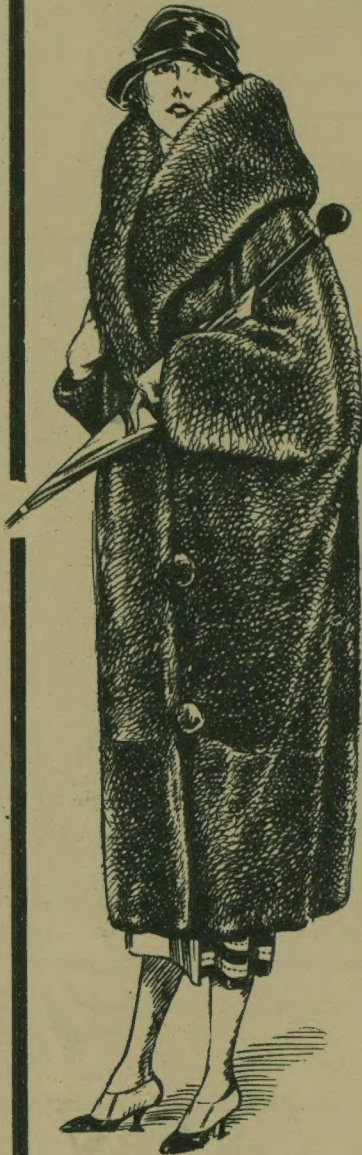
SALE OF POLAND'S FUR STOCK

AT EXACTLY
HALF PRICE

DEBENHAM & FREEBODY have pur-
chased from GEORGE POLAND & SONS,
190, Oxford Street, W., their entire stock of
High-Grade Fur Coats, Wraps, Stoles and
Muffs, in all the most fashionable and practi-
cal shapes suitable for the coming Winter
Season. This stock will be offered for Sale.

AT EXACTLY
HALF PRICE

Commencing Monday Next, October 3rd,
and will continue for TWELVE DAYS ONLY.
TYPICAL BARGAINS BELOW.



FUR COAT, worked from fine
dark silky Hudson Bay Natural
Beaver skins; lined rich, soft
flowered silk.

Poland's price 275 Gns.

Sale Price 137½ Gns.



FUR WRAP STOLE, worked
from selected natural black
skunk skins; lined rich, soft
satin. A luxurious wrap for
theatre or restaurant wear.

Poland's price 110 Gns.

Sale Price 55 Gns.



FUR COAT, worked in strands from
full, rich natural brown mus-
quash skins, with collar of first quality
natural black skunk; lined rich quality
silk to tone.

Poland's price 195 Gns.

Sale Price 97½ Gns.



FUR COAT, worked from selected
bright flat silk caracul kid skins, with
handsome collar and cuffs of clear
blue-grey natural Tasmanian Opos-
sum; lined rich shot silk.

Poland's price 195 Gns.

Sale Price 97½ Gns.

CATALOGUE POST FREE.

DEBENHAM & FREEBODY

(Debenham's Ltd.)

WIGMORE STREET, CAVENDISH SQUARE, LONDON, W. 1



Eau de Cologne "MORNY"

is the ideal Toilet Water for sick-room use: a refreshing addition to
the washing water; indispensable when travelling or on a sea voyage;
and is one of the few perfumes a man permits himself to use.

In tall square bottles, with sprinklers - - - 9/- and 17/-

In tall square bottles, with rose cut stoppers - - 33/- and 65/-

From your usual retailer, or direct (enclosing amount and postage) from
MORNY FRÈRES, LTD., 201, REGENT STREET, LONDON, W. 1.

CRANE VALVES

For Heating & Domestic Installations.

CRANE-BENNETT LTD.,
45-51, Leaman Street, London, E. 1.

THE BRITISH BERKEFELD



SARDINIA
HOUSE
KINGSWAY
LONDON
W.C. 2.
FILTER

HIMROD'S

**ASTHMA
CURE**

4s. 3d. a tin
AT ALL
CHEMISTS

Gives instant re-
lief from Catarrh,
Asthma, etc.

The Standard Remedy for Over 50 Years

THE CHRONICLE OF THE CAR.

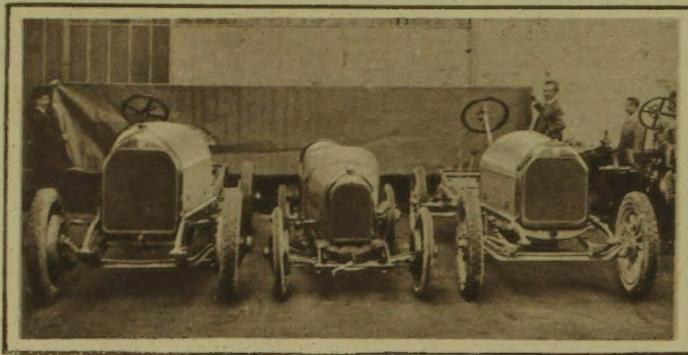
The Grand Prix des Voiturettes.

The recent race over the Sarthe Circuit at Le Mans for the Grand Prix des Voiturettes, which was open to cars of a cylinder capacity of not more than 1½ litres—nominally of 10-h.p. rating—resulted in a veritable triumph for the Talbot-Darracq team. These three cars, driven by René Thomas, Lee Guinness, and Segrave, finished in the order named, with rather less than three minutes between first and third. The speed attained was 72 miles an hour over the full distance of 279 miles, and this on a circuit which is remarkable for the number and acuteness of its corners and twists. It was a really marvellous performance, and has made the team hot favourites for the 200 miles race which is to take place at Brooklands on Oct. 22. What the power output of these little motors is I do not know with absolute certainty, but it is well over 50 h.p., and probably nearer 60. It is the more wonderful, in that all three cars completed the distance without a single stop, and without any tyre trouble at all. As a matter of fact, I am told that at the end of the race the tyres, while so hot that they could hardly be touched by the hand, were practically unworn, and could have gone twice the distance at the same speed.

Two of the British entrants, the Hillman and the Aston-Martin, finished the course and were placed fourth and sixth respectively, albeit a long way behind the Talbot-Darracqs. That they should have finished at all is very creditable to the British manufacturers of these little vehicles, inasmuch as they were not specially built as racing cars, but were practically standard vehicles, modified and tuned up for speed. It is a pity the Bugatti team, which secured the first three places in the race over the Brescia Circuit, did not start for the French event, since they were regarded as the most serious competitors of the Talbot-Darracqs.

Their speed over the Italian course was practically the same as the winning speed in the French race; but the Brescia course is at least eight miles an hour faster, so the comparison tells us next to nothing. However, the Bugattis are in the Brooklands event, so we shall

get a good line through the performance of these two outstandingly good teams. All the same, I expect to find that the Talbot-Darracqs will be the faster of the two, and if I were asked to give the order of finishing I should say they will repeat the Le Mans performance.



A TRIO OF TALBOT-DARRACQ PRODUCTIONS: THE EIGHT-CYLINDER; THE 1½-LITRE GRAND PRIX MODEL; AND THE FOUR-CYLINDER 16-H.P.—SHOWN IN THE DARRACQ WORKS AT SURESNES.

Polished Aluminium Bodies.

Not so very long ago the polished aluminium body was regarded as the hall-mark of the "knot" type of motorist, but it seems to be finding favour with drivers of more sedate manners. This is not at all



AT THE TOP OF THE WREKIN, THE WELL-KNOWN SHROPSHIRE HILL: A FLEET OF 8-H.P. AIR-COOLED ROVERS.

surprising to those who have had experience of the type of finish, especially those who in these bad times are compelled to look after their own cars. It beats the more conventional paint and varnish out of sight for ease of cleaning, and for appearance after a

prolonged spell of hard work and neglect. At the end of a long journey in bad weather a good hosing down and a rough dry off with the leather restores all the pristine brightness of the aluminium. Nor does it show every mark and scratch like varnish. True, it has its disadvantages. I have found it very trying on a sunny day, especially when driving against the westering sun towards evening. Still, all things considered, I think these are balanced by the undoubted advantages, and I have no hesitation in recommending it to the owner-driver who tends his car for himself.

On Car Equipment.

The trend of car prices is downward nowadays, and hardly a day passes but my post-box contains one or more announcements of price reduction. Observation leads me to the conclusion that in some cases a part at least of the reduction has been achieved at the cost of quality—not so much of the car itself as of its equipment. I cannot see either the logic or the policy of dropping the price of a car by £100, and making a saving by fitting tyres, for example, that are not up to their work. If I

buy a car fitted with 760 by 90 mm. tyres which burst or wear themselves out in a thousand miles or so, it is going to cost me some £30 to put on a set of the oversize tyres with which the car ought to have been fitted when I bought it. They would have cost the car manufacturer, say, another £10 or £12 above the price he paid for the shoddy tyres he put on. Obviously, it would be better for me if I had paid £15 more in the first place, and I should have been the more pleased. As a matter of fact, I should never have known I was paying more; but the difference is that I curse the maker for his scurvy treatment of me by giving me "dud" tyres. So in the matter of tools and other things. I took delivery of a well-known car recently for a friend, and the tools were a disgrace. I found among them a piece of bent iron rod, with a solid hexagonal end. After puzzling for some time as to what it could be, I noticed that the end referred to fitted into one of the very inferior box-spanners provided. Then I saw its purpose—it figured in the tool-list as a "detachable wheel brace"! Why do manufacturers do this sort of thing? W. W.



“IN
QUEST
OF HEALTH—

YOU WILL
DISCOVER
THE SECRET
IF YOU

TAKE

BEECHAM'S PILLS



THE
finest
BOOTS
NEED
THE
finest
POLISH

Insist on having *your* boots and shoes polished with 'Nugget.' It will give a better shine, longer wear and softer leather.

'Nugget' is made in four different colours: Black, Brown, Dark Brown, and Toney Red.

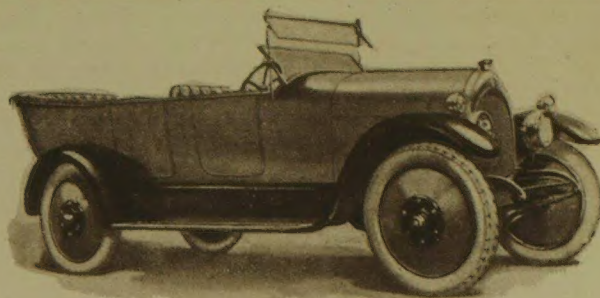
4d.
TINS



6d.
TINS

No. 806

G.F.H.



REDUCED
PRICES:

16 - 20 h.p. with complete equipment £585

20 - 25 h.p. with complete equipment £650

The price guarantee is unconditionally withdrawn.

Reduced in Price—
improved in Quality

"I bought on May 7th a 16/20 Ruston-Hornsby Car, and the car is a beauty. "I am very satisfied with the car and take every opportunity of singing its praises! I have just got back from a week's run. I went down to Newquay, in Cornwall, and came back by the coast. In all, I did 750 miles, and not once did the car fail me. On all but really bad hills I found she took top, and she is a pleasure to drive at anything from 30 to 40 miles per hour."

Entirely British and Manufactured by Ruston & Hornsby Ltd., of Lincoln.

Ruston-Hornsby
The Car of Quality & Value

For illustrated Specification write to the Sole Concessionaires:

C. B. WARDMAN & CO. Ltd., 122, Great Portland St., London, W. 1

Name and address of nearest agent will be sent on application.

Telephone: Langham 1530-1.
Telegrams: "Rusorncy, Wesdo, London."

St. James's 61



THE fine cigarette is the product of the blender's skill working on the leaf selected by him from the picked crop. Neither alone suffices. And taste is the test.

High skill in blending is a very

rare gift. The blender bewails a certain modern carelessness in choice, an uncritical acceptance of crude quality. He challenges from true connoisseurs the most exacting test-by-taste of

MATINÉE
Turkish Cigarettes

blended and made of the exquisite Macedonian leaf

by **ALLAN RAMSAY**

THE PLAYHOUSES.

"THE SPECKLED BAND," AT THE ST. JAMES'S.

THERE is always room for good sensational drama on our stage, and Sir Arthur Conan Doyle's "Speckled Band" has not ceased to be good of its type. The passage of years has not staled the attractiveness of Sherlock Holmes as the arch-detective of romance: Holmes with his pipe, his violin, his dressing-gown, and his bottle of cocaine still contrives to be a figure of mystery, and to carry about with him an atmosphere of excitement. Playgoers of the ultra-critical sort might quarrel with some of the details of this particular story; and it needs careful stage-management to prevent the snake which has killed one of the villain's step-daughters, and is meant to kill the second, from being a thing of farce instead of one of horror. But, on the whole, the old tale continues to keep its thrill, and to create the right feeling of suspense. When, between the acts, young people to whom the piece is unfamiliar can be heard eagerly discussing how the adventure is going to be worked out, there can be no question as to the appeal of its situations. The revival at the St. James's has the advantage of excellent acting. Mr. H. A.

Saintsbury has played Sherlock Holmes so many times that it is difficult to dissociate stage-character and player. Mr. Lyn Harding has a capital make-up, and is appropriately sinister and irascible in the villain's rôle. And Miss Mary Merrill is your crushed, dispirited, martyr-like girl to the life, so much so that the heroine's escape from death, though conventionally necessary, comes almost as a surprise.

"CROOKED USAGE," AT THE APOLLO.

A problem play, to be effective on the boards, must have protagonists with some breath of vitality in them; mere puppets will not serve. But puppets are all Mr. Stanley Cooke provides in his story of revolting daughter and blackguard father which he entitles "Crooked Usage." Here you have a caricature of a man—all fawning subservience towards strangers and bullying violence towards his inferiors—who has been running for years two establishments and two families. The mother of his two daughters he has allowed to drift into such poverty that the younger of his two girls resolves to beard him so as to save the household from starvation. The mother of his son—a wretched young scamp—he marries only to find his new wife quietly putting on the breeches. Under these circumstances his

indignant daughter searches him out, and, taking a leaf from the parental book, steals from his desk bonds which, fortunately for her, are not his property, but belong to a "walking gentleman" who aspires to her hand. The boy is arrested on suspicion, and so the way is prepared for a scene of angry rhetoric between daughter and parent, ended by the "walking gentleman's" claiming his bonds and offering marriage to the girl.

Toffee is something more than one of those delicacies commonly classed as "sweets." It has valuable qualities as an article of food. Testimony to this is afforded by the fact that a supply of Sharp's Super-Kream Toffee was included in the stores of the *Quest*, Sir Ernest Shackleton's ship in which he recently started again to explore the Antarctic.

Foster Clark's Cream Custard makes a delightful dish served with the season's fruits. It is excellent with blackberries. The luscious creaminess which is its special feature makes it an improvement on the ordinary custard. Made in Kent, the Garden of England, under hygienic conditions, it is sold in family tins at 1s. 1d.—family packets at 9½d., and also in small packets.



A
Delicious
Cup of Cocoa
MADE IN A MOMENT

With a teaspoonful of Savory & Moore's Cocoa and Milk a delicious cup of Cocoa can be made in a moment merely by adding hot water.

Savory & Moore's Cocoa and Milk is highly nourishing and sustaining and of delicious flavour. It has, moreover, the great merit of being easily digested, even by those who are unable to take tea, coffee or cocoa in the ordinary form. It is an excellent thing for all who suffer from "nerves" or insomnia, and for busy people who at times have to forego a regular meal and require something sustaining to take its place.

TINS, 2½ & 3½. Of all Chemists and Stores.

PEPTONISED

SAVORY & MOORE'S COCOA & MILK

Mary Pickford

STYLE NO 6

Cash's names are the neatest, most legible, and most durable means of marking household or personal linen. Woven on fine Cambric Tape in fast Turkey Red, Black, Green, Gold, Helio, Sky or Navy Blue lettering, any names, initials or monograms supplied to order ready for sewing on.

PRICES:		WHITE GROUND.	BLACK GROUND.
12 doz.	5/-	12 doz.	6/6
6 "	3/9	6 "	4/6
3 "	2/9	3 "	3/6

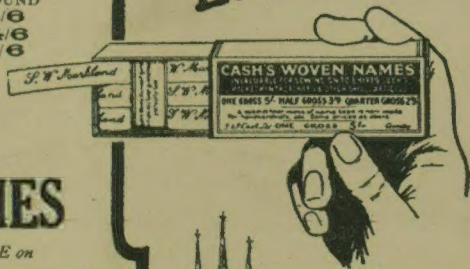
Supplied by all Drapers and Outfitters at a few days' notice.

CASH'S
WOVEN NAMES

Samples and full list of Styles FREE on application to—

J. & J. CASH, LTD. (Dept. 13) COVENTRY.

The
Ideal
means of
marking
Linen



Trade Mark.

THREE
NUNS
Tobacco

Three Nuns Tobacco is for the man who loves his pipe, smoking slowly, enjoying the mellow flavour and satisfying aroma. Every pipe of Three Nuns Tobacco smokes evenly, uniformly, to the last dry ashes in the bowl.

KING'S
HEAD

is similar if you like a fuller flavour.

Both are sold everywhere in the following packings only

Packets: 1-oz. 1/2, 2-oz. 2/4. Tins: 2-oz. 2/5, 4-oz. 4/8



"THREE NUNS" CIGARETTES

	10's	20's	50's	100's
Medium	6 ^d	1/-	2/5	4/8
Hand Made	8 ^d	1/4	3/4	6/8

Stephen Mitchell & Son, Branch of the Imperial Tobacco Company (of Great Britain and Ireland), Limited, 36, St. Andrew Square, Glasgow.

PERRY
TESTED PENS

No. 1914

QUEEN MARY PEN

Price 9d. per box. Made of the finest white metal. This beautiful pen has received the gracious approval of HER MAJESTY THE QUEEN. Assorted sample box containing 24 Perry Tested Pens 9d. from all Stationers.



Or post free 11d. from Perry & Co., Ltd., 49, Old Bailey, E.C. 4

RMSP PSNC
TO SOUTH AMERICA
THE ROYAL MAIL STEAM PACKET CO | THE PACIFIC STEAM NAVIGATION CO
18, MOORGATE STREET, E.C.2 | GOREE, WATER ST., LIVERPOOL
RMSP PSNC

TERMS OF SUBSCRIPTION TO
'THE ILLUSTRATED LONDON NEWS'

	U.K.	CANADA.	ABROAD.
12 Months (in- cluding Xmas No.)	£2 18 9	£3 0 11	£3 5 3
6 Months.....	£1 8 2	£1 9 3	£1 11 5
(Including Xmas No.)	£1 10 7	£1 11 8	£1 13 10
3 Months.....	14 1	14 7	15 9
(Including Xmas No.)	16 6	17 0	18 2

Subscriptions must be paid in advance, direct to the Publishing Office, 172, Strand, in English money; by cheques, crossed "The National Provincial & Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 172, Strand, London, W.C. 2.

The Wine for Connoisseurs.

TUCKEY'S
TAWNY PORT

Soft Old Douro Port. Delicious Flavour

Per Doz. 66/- Bottles.

Cases Free and Carriage Paid.

The "Lancet" says—
"that the analytical figures support the opinion that this is a well-made and sound wine, conforming to the type of a good Port."

CHAS. TUCKEY & Co., Ltd.
(Z) 3, Mincing Lane, London, E.C.3

